

*Holiday  
Number*

# The Etude

*With  
Supplement*

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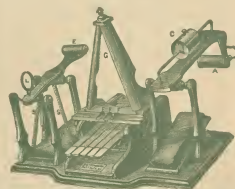
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VOL. XVI.

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NO. 12

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tance of thorough work, and for the first time they ap-  
preciate what the word "touch" means. Their artistic  
and musical eyes are opened, and the music world opens  
a new existence for them. But better still is it to  
secure good recitals in your own town, and, with a little  
personal effort, and by getting your wealthy patrons to  
subscribe to a guarantee fund, this can be easily done.

SHUN the vices of vanity. Noble and normal love of  
bonest praise is not vanity. Vanity is the poisonous  
product wrought by the decay of selfishness. Vanity is  
to aspiration what alcohol is to corn—the one is fever, the  
other is food. The glow of delight which thrills you  
beaten when you find that you have brought tears to the  
eyes of your listener by the adagio from Beethoven's  
E-sharp minor sonata or Chopin's "Funeral March" is not  
vanity, but beautiful art-happiness. When, after your  
recital, your enthusiastic admirers nearly bring your  
hands off in their excitement after your magnetic play-  
ing of a Liszt Hungarian Rhapsody, the pride you feel is  
neither to vanity, but may not really be so.

I will tell you what is vanity. It is vanity that  
makes you ask, first of all, about a piece of music that  
you think of studying. "Will it take?" Take with  
you, foremost? Does it take with you? Is the question.  
Has it magnetic iron to feed the red corpuscles of your  
own blood. Fit, for shame! Be a vital center yourself.  
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with the charm of mystic beauty. Only in depraved,  
inert flesh can the microbes of tuberculosis and diph-

theria find a suitable soil in which to fatten. Only that  
teacher is a good teacher of whom his patrons say, "He  
gives a good deal of classical music that abates over my  
head."

A PRINCIPLE insisted upon by some writers on physi-  
cal culture, as opposed to those who advocate athletics,  
is that size of muscle does not indicate a vitally strong  
and sound man. When the call went forth from our  
government that volunteers were wanted for military  
service, it was found that many men of good physique  
were not passed by the examining surgeon. The reason  
was that the vital organs—the heart, the lungs,  
stomach, etc.—were not in perfect condition. For  
endurance, for long-sustained effort, we must be vitally  
strong and sound. Outside appearances form no cri-  
terion by which a safe and sound judgment can be  
made. We must go deeper and seek the vital principles  
upon which a thing is based.

The questions which a conscientious teacher needs to  
ask himself are: Am I giving instruction that contains  
within it real vital truth? Is it alive with the power  
that causes growth and nourishes this growth with the  
warm, rich, red blood of sound musicianship? Is this  
growth fostered and guided by a correct understanding  
of its nature? Am I using proper care to secure a steady,  
persistence that will one day allow the pupil to stand alone,  
under his own judgments, tempered from time to time  
by riper experience?

The best teacher does not aim for the superficial dis-  
play and brilliant meretriciousness, which may be  
likened to the gigantic, swelling, knotty muscles of the  
giant who often fails to attain to premature decay.  
The rather does he seek to develop his pupil into the  
likeness of that man who, by reason of sound vitality,  
is able to make the race with the swiftest and strongest.

ELSEWHERE in this issue may be found a malignant  
attack by "Old Fog" on the music and memory of the  
late Peter Ilitch Tchaikowsky. We say "malignant"  
with sorrow, for, despite his occasional acidity, our com-  
positor is seldom personal, although rather old-fashioned  
in his judgments. Hence our surprise at his rather  
frenzied outburst on the subject of the works of the  
great, dead Russian. Above all things, Tchaikowsky  
was a master of his material; above all things, he had  
something new to say. His brutality was not frequent,  
and this, with his artistic license, was the outcome of  
his indignant nature. He was a patriot, who loved his  
country profoundly; his private life was un-  
happy; so it is not extraordinary that his music should  
at times show traces of revolt and passion. Being a  
dramatist, an orchestral dramatist, Tchaikowsky  
naturally selected subjects for his symphonic poems  
that would bear his picturesque, poetic and personal  
treatment. In his symphonies the themes are Russian  
to the core, and the color, rhythmic vigor, poetry, and  
science displayed are the sign-manual of this composer's  
claim to genius. No; "Old Fog" for once has let his  
better judgment be swept away by an unreluctant  
gust of passion. Perhaps his surroundings had some-  
thing to do with his want of moderation. He went to  
New York and lost his usual critical moorings, not to  
speak of the company in which he found himself.  
Tchaikowsky was a very great artist, a musical thinker,  
and a man of temperament.

THERE is a freedom in the playing of an artist and a  
display of finish that the amateur seldom attains. We  
recognize that it is largely in these things that one can  
recognize the artist. Ambitious amateurs seemingly  
have sufficient technic for playing, but they do not do  
the fine playing. Why is this? If you will read over  
the programs of the many pianists for one or more con-  
cert seasons, you will find that nearly every one has  
given certain pieces in his programs, and that a number  
of other pieces have been in the programs several times.  
In other words, all pianists play about the same set of  
pieces. Did you ever stop to think that they have been  
playing these pieces ever since they were young stu-  
dents; that they have played them in public for years,  
perhaps; and that they have known these pieces so long  
and practiced them for so many years that they know  
them not only thoroughly, but that the pieces them-  
selves have become part of their musical consciousness—  
a part of their musical life? We speak of "playing"  
the piano; these artists have practiced and known these  
pieces so long that for them it is literally "playing" to  
render them. Their pieces are no longer "difficult" to  
them. From the above statements can be called one  
thing of practical value: if you hope to play in public,  
select your pieces and work on them early and late. In  
music schools the graduate's program should be all well  
in hand long before the graduation day. And no piece  
should be played until the mind can be entirely free to  
fill it with emotional and soulful feeling, all under the  
control of a refined taste.

"THAT mine enemy would write a book," said a  
cynic once upon a time. The critical faculty or tend-  
ency is much more common than the constructive. It is  
far easier to say how a thing should be done than to do  
it. This is the time of all times that shows a veritable  
crave for writing. Every woman's club contains one or  
more who show far more ability as posers than as writers.  
Musical journals contain any number of cards of pro-  
fessional letters. Teachers in various cities announce  
historical evenings, and so on, through as many  
"changes" as the most accomplished calligrapher is able  
to make on his pet chimneys. Yes; every one will and  
does write. We are not disposed to carp at the spirit  
and ambition displayed. A fire generally starts with a  
great deal of smoke, especially if very much green wood  
is in the pile. But by and by the cloud clears away and  
the clear flame shows forth, steady, warm, and rich in  
its ruddy glow, dispensing the nourishing force of heat  
and life to all who come within the circle of its in-  
fluence.

If one wishes to write, he has made but a step. He  
must know his subject thoroughly; he must order his  
materials, and he must have a vocabulary of sufficient  
extent to allow variety in expression. It is no easy  
thing to do this; and it is just as well to say to the  
apostles of technic that there is a writer's technic as  
well as a pianist's. It takes practice to write fluently,  
clearly, and, above all, to say something worth saying.  
In this present day the things worth saying, while not  
exhausted, are not easy to find out. What the great  
majority of writers are compelled to content themselves  
with—and this is no light thing either—is to say some  
well-known truth in a new and striking way, hold it up  
in a new light, or give it new life by some startling fig-  
ure of speech or powerful illustration.

The editor of a journal such as THE ETUDE is able















## SOME THOUGHTS ON TEACHING THE PIANO-FORTE.

BY EMMA HALL TARBET.

TEACHING piano means something more than explaining scales, ascending exercises. Method is scarcely new to the teacher than the chisel in the hand of the sculptor—a necessary implement, but useless without the designing brain, the skillful and experienced hand.

A method is an individual or a common way of doing something that rests upon definite principles. The experience of a teacher will go a long way in shaping his particular method. To tell a pupil to play with relaxed muscles, to accent, to slur, is one thing; but to direct his efforts with exact judgment, with such unflinching care and neatness as to lead him in the end to the extent of his power of doing, is quite another thing.

Mind is the balance-wheel which governs all activity in a well-regulated human mechanism. It is the motor which furnishes power to the physical organism.

The mind must be correctly educated for playing. As we think, so we act. Playing is directed mental power; it goes beyond the knowledge of all the muscles. Every muscle, developed to the very highest point of delicacy, as well as strength, needs but a thought to respond faithfully to its master—the brain. The pianist "thinks with his finger-tips."

A method can not be perfect unless meeting individual needs. No two pupils can be treated alike, either in a purely technical or a musical sense. The teacher must think out the artistic path for each pupil, and show him the way through it.

The sooner we learn to reproduce the thought, to use execution as a means rather than as an end, so much the sooner will our minds and tastes reach a refinement of appreciation that shall reveal to us mysteries in art otherwise unknown.

Taste is more spiritual than mental. The cultivation of good, refined taste should be one of the chief efforts of the teacher. A pupil must have such music as he can find some pleasure in, "for one only understands what is akin to something already existing in himself." At the same time, the teacher must lead the pupil to make a constant effort toward appreciation of the beautiful if he develops taste.

The pianist needs mechanical physical exercise to make the muscles flexible, but these must be under the control of a cultivated mind. When the student realizes that mechanism and flexibility do not constitute music, then will have pianists worthy the name.

Necessarily, the musical sense in individuals differs widely. All may have two hands and ten fingers. Determination on the part of a pupil to be an artist will not make him one; so amount of study and time will accomplish that. It is not achievement, it is the development of the divine spark, and that which no teacher can put into a pupil, but which a good teacher can help to develop.

Piano-playing is not gymnastics or the result of certain trained muscles; it is more—it is a gift from heaven. If there is no talent, no matter how great a love for music exists, there is no gain. Science and art may be acquired by learning, but the power held within is the gift of God.

The intuition which penetrates a pupil's character at once, clearness in demonstration, instructing and also keeping up the interest, is a gift of nature rather than a result of study. Patience, tact, and perseverance make a successful teacher, combined with a thorough, careful preparation in knowledge and in the science of imparting it.

The greater the art, the more simple and natural it appears. It is to control and utilize the muscles of finger, hand, and arm that we put all our effort upon the idea and use it according to our educated taste and knowledge.

The physical is but the servant of the mental. Through study we become acquainted with ourselves, and through the ability of our teachers we find the way to our own possibilities.

## THE ETUDE

## GREAT PLAYERS AND GREAT TEACHERS.

BY E. A. BAUGHMAN.

CAN a musician be a second-rate singer or pianist and yet be a fair teacher? That is the usual mode of argument. But it may well be doubted if it be true. Leaving singers out of the question,—for there have been several very successful teachers who have never achieved much success as public vocalists,—it is certainly a fact that the great virtuosi who have taught—Liszt, Joachim, Ysaye, Madame Schumann, and Rubinstein—have profited of some of the best among the younger artists of their day. If one took into account only those pupils who have achieved a place in the first flight, it might be a little unfair to reason that the best performers make the best teachers; for certainly it must be allowed that prominent pupils that are in a better position to have great teachers are in a professor who has not the same attractive persona. But it is not true that the good teaching of celebrated artists is only to be traced in celebrated pupils; for there is not a violinist of second-rate talent who has studied under Joachim, or a pianist of mediocre ability under Madame Schumann, who does not show a hundred good effects of the teaching and influence of genius. In this fact be admitted, then it follows that the better the performer, the better will be or she be as a teacher, provided there is no absolute incapacity for imparting knowledge.—"Musical Standard."

## DO N'TS.

BY CHARLES W. LONDON.

Do n't let your child stop music study because he dislikes the drudgery and confinement of practice.

Do n't expect that an active child will enjoy practice for the first year or two before he can play well enough to make real music.

Do n't feel disappointed if your child would, at times, rather continue his sport with playthings than come away from them to his music study.

Do n't think that you can get a pupil to enjoy classical music by giving him heroic instalments of it.

Do n't attempt to teach a child as if he was a diminutive adult, but teach him as a child.

Do n't expect to teach "The Study of the Child," by A. R. Taylor.

Do n't make a pupil so long at one place that he becomes tired of it. Change to a new one, and later review the former place.

Do n't elicit your gift of musical talent. It is an obligation upon you to cultivate it.

Do n't imagine that neglected or poor practice is a small matter; it is downright robbery of the money paid for tuition.

Do n't go to your lesson with hardly prepared exercises, études, and pieces.

Do n't expect a good lesson when you give a poor recitation.

Do n't expect your teacher to do all, for your part is the larger.

Do n't neglect practice, and then tell your friends that your teacher is of no account.

Do n't deceive yourself with the idea that you can learn music when thinking of other things than your practice.

Do n't practice so fast as to cause you to feel "an impatient desire," for this apprehension will soon become a fixed part in your playing of that piece.

Do n't dread the study of harmony. New methods and live teachers make it enjoyable.

Do n't forget that there is a difference between a performer and a musician.

Do n't expect to become a real musician unless you give the first place in estimation and time to the study and practice of music.

Do n't say that you can not memorize a piece. You can, if you take it phrase by phrase.

Do n't neglect the cultivation of your vocal powers, for it will teach you how to make your instrument sing.

Do n't keep all your musical gifts and skill for yourself. Play at the social meetings of your church, in the Sunday-school, and for people who have an instrument but no one to play it.

Do n't expect good music from a bad piano.

Do n't willingly pay five hundred dollars for a good piano, and regretfully five dollars a year for keeping it in tune.

Do n't employ "pin-money teachers" but professionals who are musicians as well as teachers.

Do n't carry on an interesting conversation in the hearing of a pupil and expect him to apply himself to his playing.

Do n't let trifling excuses prevent daily practice any more than it does regular attendance at school.

Do n't willingly pay a fair sum for tuition and grumblingly haggle a few cents for suitable sheet music.

Do n't say that a piece is unmusical because you do n't see any music in it at your first playing.

Do n't expect sufficient daily practice without fixed hours for it faithfully kept.

Do n't tell your child that you can't endure his practice of exercises and scales.

Do n't expect good results from your child's teacher unless you do your part in seeing that the practice is thorough and regular.

Do n't make a disobedient child do an extra hour of practice as a punishment.

Do n't quit practicing because you have stopped taking lessons.

Do n't think there is any beauty in your playing if you neglect to make the phrases clear.

Do n't put off practicing your technical exercises until the next time, or you will never do them.

Do n't think that careless and imperfect practice will make effective and perfect playing.

Do n't expect a child to delight in practicing in a cold room.

Do n't play your newest and half-learned piece for friends, for an old one to you will be new to them.

Do n't play over all the pieces in your new book, but wait until you take them as lessons, and so have a new piece each time.

Do n't think you are economical when you buy cheap editions of sheet music, for the lack of good fingering, phrasing, and correct editing makes such music dear at any price.

Do n't think that you can keep advancing if you do not read the best music journals and new works on music.

Do n't underestimate the practical value to yourself of attendance at the Music Teachers' Association meetings.

Do n't neglect the moral course to take a summer course of lessons of some first-class teacher.

Do n't neglect the study of pupils.

Do n't keep teaching the same old set of pieces.

Do n't let pupils play without making real music out of their pieces.

Do n't make a sharper criticism over a wrong note than over wrong expression or interpretation.

Do n't expect a pupil to make a satisfactory advancement by means of music that does not interest him.

Do n't expect fine musical effects from a pupil who has a hard and drudging tone.

Do n't trust to luck for getting over a hard place in your lesson, but learn it so well that it no longer comes up to hesitate.

Do n't hurry when you are practicing a fast piece.

Do n't use the pedal as a foot-rest.

Do n't forget that the pedal requires as delicate skill in its use as do the keys.

Do n't play long brokenly without making the phrases evident if you will do so.

Do n't forget that phrasing is punctuation, separation of phrases from one another, and continuity within the phrase.

Do n't expect to have a well-learned lesson if you keep putting off a thorough practice of its hard passage.

## Symposium.

## IS THE TEACHING SEASON GROWING SHORTER?

## II.

THESE seems to be ground for the opinion advanced by a number of the correspondents of THE ETUDE and by teachers in different parts of the country that the season for musical study has been shortening of late years. In order to test the matter, THE ETUDE sent out letters to a number of teachers inviting replies to the following questions:

1. Have you noticed that the season of regular teaching is growing shorter year by year?

2. What causes do you assign for this condition?

3. What means would you suggest to change this condition for the better?

In THE ETUDE for November we printed some replies from a number of prominent teachers, and below follows another series.

FROM CONSTANTIN VON STERNBERG.

I HEREBY note to confess that I have noticed a shortening of the teaching season. Teachers from other and smaller cities, who utilized the months of September and May for their own studies with me, and then left me, partly because their own pupils demanded their presence at home, and partly because they had to relinquish their lesson-hour in favor of my returning to my own studies with me, until September, have since November, and return in the middle of April. I do not personally suffer thereby, but many of my former pupils, who are still in the first years of their career as teachers, look with considerable alarm into the future, because of the unmistakable tendency toward a shortening of the teaching season.

The reasons? The causes? Some say the growing luxury of travel; some the growing prosperity; some this, and some that; but these things are not causes, they are rather effects; at best they are excuses. The cause lies with the parents of our pupils. I am far from denying that a large number of people are fully alive to their duties toward their children, and fulfill them with a most loving earnestness; but I must also acknowledge that many are not. And these latter, a large majority, are not wanting in love for their children, nor are they unwilling to spend money freely for their children's education; but they take a low view of the subject; they do not appreciate education; they confound a mere stuffing of the memory with data, names, and formulae, for the sake of social signalling, with education, and (and this is the worst part) they spend money, but no personal care, on it; they neglect the mental benefit of their children. The worst father in this respect is the so-called "self-made man"; he exerts a very harmful influence upon his children by boasting of his ignorance of a higher life, and upon others by his example. The "self-made man" must go and make room for the man who acknowledges the kindly offices of the Almighty and his own parents. For only he who recognizes what his parents did for him can be expected to become a good, faithful parent.

Thus the cause lies primarily in low ethics on the part of many parents; these, in their turn, are due to wealth coming too quickly to admit of their realizing more than the privileges of wealth, and this again is only possible under the social system of this blessed, advanced, enlightened, civilized century. And here we are in the midst of sociology; and here we better stop, for policy's sake.

As to a remedy? There are two, but they are impossible to obtain. Concerted action among music teachers in a Utopia, and without it nothing can be done. But even if music teachers would unite on an increase of price, proportionate to the lateness of the season, they might find that those who are willing to pay the increased prices, and thus find themselves foiled again. They may thus obtain financial immunity (something

they were not primarily after), but the chance of doing really a season's work for their pupils might sooner decrease than grow; and so there is practically nothing to be done beyond personal endeavor, lectures on the subject, and the like.

The other day, a little Miss of about nine years, very grandly dressed, and with a *biad* expression on her face, came alone into my office, and wished "to see me." She said she had been unwilling to take music lessons, but some of her friends played very well, and so "she had decided to take it." I was very much amused; the whole vista of her home, of her rearing, of her parents (who let her decide, and do not even select the teacher, not to speak of letting her go alone) arose before my mind, and I said, in the kindest possible tone, "Poor child, you are in the wrong place; we here teach only such children whose parents 'decide'." Good-by, dear!

FROM WILLIAM H. SHERWOOD.

In answer to your questions, I take pleasure in saying: 1. Moderately so. 2. A healthy tendency toward out-door life and exercises, such as bicycles, tennis, golf, and other out-door sports. 3. Within present limits I scarcely think it needs changing; but teachers and pupils can profit by good vacations and do better work afterward. I suggest that teachers raise their prices in proportion to the shorter term.

FROM EMIL HIEBLING.

ARE the seasons of regular teaching contracting from year to year? Seemingly so, in the larger cities. In smaller communities the long summer vacation is the harvest-time of the teacher; children are out of school and more apt to study; the average city family is more apt to go to the country, while country people are usually not so apt to leave home for a premarriage life. The weather is quite a factor, for a premarriage life in May, followed by a late visitation of the same infestation in September will materially contract and abbreviate the available period of study, and music pupils are only too liable to emulate the practices of concert-goers, to come late and go early. Every honest teacher, by changing seasons, but can adapt itself by varying lines of goods; the musician can do that; he can only sing the same little song on the year round. On the whole, however, it is safe to assume that in large cities a class will gradually dwindle away during June and stop lessons during July and August. Perhaps it is a merciful and mysterious dispensation of Providence which thus imposes a vacation, which, otherwise, might not be enjoyed; the greater part of September is consumed in getting things started again, and by October last things should be in fair running order again. As to the teacher representing a living, is it so? Music, which is the teacher's means of subsistence, is only an ephemeral pursuit and easily put off and postponed. It is of little benefit to follow up pupils, visit and haunt them; a reasonable amount of dignified independence and seeming indifference often produces better results; if the work has been satisfactory to the man who feeds the bills (and he has had better be considered), the chances are that the scholar will resume. The private schools have of late years commenced later in the season, which has also been of some influence in retarding the earlier return of pupils. In my own experience, which, no doubt, is shared by some others, I can always find plenty to do all summer by devoting my attention to an interesting class of teachers, who come from long distances to catch up in their work under my direction; I discontinue the study of those who have taken lessons regularly during the winter of previous season; the pupils of those who have been absent for a long time, and who have been unable to keep the somewhat poorly trained fiddlers in time, be supplied himself with a stick about six feet long, which he struck on a table to give the beat. It is not infrequently happened, however, that it fell on the shoulder of a rebellious pupil. After him, the better, spent it very long, became traditional in the hands of conductors. Gluck, who reformed entirely the orchestra of his epoch, retained the baton because he found it necessary; but he reduced the length to more modern proportions.

FROM EDWARD A. BERG.

1. The teaching season has certainly been getting shorter the past few years. It barely extends now from the middle of October to the beginning of June. Of course, there are a few stray scholars before and after that time.

2. I think the public schools have a great deal to do with shortening the season in the locality in which I live; music pupils who mostly attend the public schools are generally assigned new and more numerous studies in the beginning of the fall term, and they postpone resuming their music lessons until they are familiar with the school routine. In the spring they discontinue on the summer months they, like the teachers themselves, want to enjoy their vacation.

3. The only remedy for the teacher that I can think of is to be born rich, if he or she wants to enjoy the distinction of being a music teacher.

## PRIZE ESSAY COMPETITION.

THE annual prize essay contests, instituted some years ago by the publisher of THE ETUDE, have always attracted considerable attention. This year we shall follow the usual custom, and announce that we will receive essays for this contest until March 1st. The competition is open to all, without any restrictions.

Articles of a historical or biographical nature will not be considered. Essays in praise of music will not be of any value in this contest. Let the topic chosen be one that is practical, that bears directly on the work of the music-teacher, and that will give him ideas such as will tend to make him a more capable and successful teacher. While but four prizes will be awarded, we hope that all the essays sent in will be good enough to be used at some time in THE ETUDE. Stories will not be considered as available for prizes. The articles should not contain more than 1500 words. A contestant may enter more than one essay.

Address all essays to THE ETUDE, 1708 Chestnut Street, Station A, Philadelphia, Pa., being careful to give, in full, the name and address of the writer on the manuscript, and marking it "For Prize Essay Competition."

The following prizes are offered:

First prize.....	\$35.00
Second prize.....	30.00
Third prize.....	25.00
Fourth prize.....	10.00

## ORIGIN OF THE BATON.

THE origin of the baton used by conductors is said to be as follows: When Lull, the celebrated musician and Florentine composer, one of those very original figures of the seventeenth century, betook himself to the task of organizing a band of violin-players. As he was not able to keep the somewhat poorly trained fiddlers in time, he supplied himself with a stick about six feet long, which he struck on a table to give the beat. It is not infrequently happened, however, that it fell on the shoulder of a rebellious pupil. After him, the better, spent it very long, became traditional in the hands of conductors. Gluck, who reformed entirely the orchestra of his epoch, retained the baton because he found it necessary; but he reduced the length to more modern proportions.











## BY DR. H. A. CLARKE.

I suppose it has been the experience of hundreds to grow from childhood to adult years in some small inland town, far from any opportunity of hearing opera, oratorio or symphony; gifted with musical instincts, they have taken to the study of the piano as its only available outlet, under the guidance of some one of that noble

A great dramatic authority said that the best part of an actor's training was gained in front of the stage, not on it. This dictum will apply with equal truth to the musician. By hearing only may he learn what to do, what to avoid; by hearing only may he learn to estimate his own ability at its proper value. It will correct any tendency to vanity, because he must be a rare genius who *never* meets with his superiors. On the other hand, it will teach him a firm, yet modest, self-reliance—modest enough to be ever willing to learn, yet firm enough not to be “carried about by every wind of doctrine.”

## BY HARVEY WICKHAM

immortal terror lest some one should hear him and mistake him for one of my pupils. If he had been aware of his own proper needs, he would have been studying the "Two part Inventions," slowly, one hand at a time. He was a very good player, too, but the world is slow to realize that even the "Two-part Inventions" are very difficult, while the "Well-tempered Clavichord" is for the virtuosos.

great gulf fixed, and he need not expect to leap over it by any amount of mispent drudgery upon comparisons beyond his manual or technical comprehension. Ourselves by taking each step in its proper order and advancing gradually from grade to grade can the gulf be bridged. Never mind if life proves too short to complete it, for the bridge in question is, or should be, of cantilever design, and perfectly available so far as it goes. There is much consolation in the fact that while no amount of application will lead every climber to the highest point, judicious practice will lead the weakest constantly forward throughout the length of his career.

Why do teachers give such difficult works to the unprepared? Partially to cater to false vanity, as I have said. Principally from the fact that they have no well-digested method, and give any piece which happens to suggest itself. Sometimes, because their specialty is advanced pupils. This is the case with many teachers of world-wide renown. They naturally turn their attention to the bunning virtuoso. If you are not a bunning virtuoso, but a poor, plodding mortal with a weak fourth finger and a stiff wrist, so much the worse for you. You will please practice Chopin's "Grandes Etudes," Op. 10, for next lesson. There is material for a whole essay in this last paragraph, but I forbear.

—If the men in America who imagine that their brains need prodding would substitute music for whisky as a prodder, they would be amazed at results. Music searches all through the convolutions of our gray thinking machinery. It seeks out the sleepy places and stirs them up. It makes the worn and soggy brain a new and active worker again.—*Ex*

## BY W. J. HENDERSON

Having heard Rosenthal again, after a lapse of ten years, I must admit that I can find no reason to change my opinion expressed in my first comments on his work. Rosenthal is a musician who has no question about that. But he has grown in virtuosity, not in musical emotion. Of course, he is not devoid of a feeling for music. To infer that would be ludicrous, in view of the fact that he is a musician, and a highly intelligent one. But in music, as in poetry, honest, sincere, naive aspiration is not the same as the more complex, more sophisticated inspiration. Rosenthal is ambitious. He aspires to be the greatest pianist of his time, but the limits of his nature prevent it. His musical feeling is purely pianistic. Can I make my meaning plain? It is worth it. He is a little try-hard, but I would like to see him go it alone with Rosenthal, especially pianists and piano teachers.

With the teachers I have the greatest sympathy. All their lives they spend in trying to hammer technique into their pupils; for, in spite of all their pretty talk, most of them at heart believe that *Just spout the truth when the occasion arises*—and these things are necessary to make a great pianist: First, *technic*; second, *technic*; and third, *TECHNIC*. "I do not wonder that the technical side of piano-playing absorbs most of their thought. So when they go to hear Rosenthal, and find him thundering with the hammer of Thor or caressing with the vibrating arm of Delilah, writing chromatic scales and playing the vibrating air in rainbow curves, and the key-board in indescribable shades of translucent opalescence, or purring in the brook-like shallows of glancing double-thirds, I am not amazed that their hearts are so stirred that they fall upon their faces, crying, "This is he of whom the prophets wrote." The most conservative critic of the Rosenthals which I ever heard made by a pianist was this: "Well, I'll tell you. I've seen the difference between a man worth millions of dollars and one worth a few hundred millions. The one with a hundred millions can not do much more." You see, he was thinking of the technique!

Personally, I believe in extreme development of technique. If that's all a pianist has, in heaven's name let him make the best of it. But if he is a thinker, an interpreter, a preacher of the holy gospel of beautiful music, let him get the technique, too; for the bigger his command of his language, the better he will preach. Rosenthal, who is a thinker, but an interpreter rarely, and a preacher of the gospel only in its most pianistic tenets, can by sheer beauty of technique make most people think that, when he sits down before the piano, the high priest of music is before the altar.

Yet I insist that it is nearly all the effect of technic and that pure technic, applied as Rosenthal applies it, is capable of exciting much feeling in an audience. Why?

But put Rosenthal at the piano to play one of those works which are not essentially characteristic of the instrument, but are simply great music for which the pianist must supply the piano-coloring, as is the case with some of Beethoven's greatest sonatas, and he at once reveals the poverty of his musical equipment. Technic does not suggest its own solution of such a problem; there must be deep and true musical emotion behind the fingers. Does not this theory explain the irregularity of the work of all pianists? Wagner said that the reason why old Habeneck succeeded so well in conducting Beethoven's symphonies at the Paris Con-

servatore was that he had taught his *musica* having found it for the true *melos* of Beethoven. He was not having found it to sing it. Is it not true that too many pianists neglect to sing for the true *melos* of the music before them? It is not to compel the piano to sing it, but incline it rather to the easier and more tempting process of seeking the purely pianistic beauty and making the most of it? That is only a higher branch of the pure techniques of the piano. It is not a wit better in its fundamentals, essence than studying the effective use of the pedal, or the best method of playing double-thirds. The pianist as interpreter is he who looks up and sings the music as a typewriter, to whom the music is a technique as a sort of shorthand, to whom the music is dictated his thought. If, for one, an *ad libitum* is a *capriccio*. I would rather hear one play a Brahms impromptu than hear Rosenthal play the same composer's variations on a theme by Paganini, and I much prefer Schumann's "Nachstückchen" to Liszt's "Don Juan" fantasia.

CHEAP music has a more demoralizing effect upon

By the word cheap we do not mean sensational applied to literature, or trashy as applied to music, but we mean the unworthy form in which much good thought is published. It is an institution, a habit, a custom, that itself is unwelcome and unadmitted. It is the more dangerous, because it is so subtle. What would be the thought of an educationist who took the poorest and cheapest edition of some classic from which to study and understand its interpretation to an audience? How long would the pupils, if he had any, continue to follow his instructions? Yet there are singing teachers and choral leaders, preceptors and conductors, pianists and other instrumentalists, who study and interpret from editions of the same kind. They are corrupting the music, and their errors, errors which are corrupting the music, are the errors of those upon whom are inflicted these gar-

Unfortunately, the number is comparatively small, even among trained musicians, of those whose instincts are so fine for rhythmic effects, for accentuation of color, and for shading, that they are able to correct errors and omissions. Nearly all singers and players rely on their intelligence to do this, and their intelligence, unluckily, is guided by what they see before them.

It is in eliminating poetic accents that the greatest harm is done by cheap music. These point to the rational element. Their removal is a crime against the composer. Yet here is a page before us with no evidence

to the ordinary student of the composer's intent beyond a few long and almost haphazard slurs, which are usually taken to indicate smooth playing; here is another, with no indication that sudden force is required for certain dissonant intervals to drive their meaning, and no sign that a soft note should end this strong ascending passage; and still another page with no sign that this passage should be sonorous and this smorzando, and so, examples are multiplied. We might enlarge speculatively, were space at command, upon the absence of pedal markings and upon the greater sin of careless composition of the pedal upon the absence, in a *tempo rubato* composition, of the "accelerando" and "dim. rallentando," which should be indicated by composer or editor in accordance with esthetic principles underlying the structure of the composition, and which are not understood by the average

Now, even the thousands in country towns, who are so honestly endeavoring to gain some musical knowledge, are making the saddest possible mistake in their own musical development by trying to study from cheap and badly edited compositions. Better one Beethoven sonata well printed, with all proper indications of the composer's meaning, than ten which lead the student into some heathenish misunderstanding. A great composer's thought is entitled to interpretation as he meant it to be. And, above all, the keynote phrase, so to speak, must be given out with due effect, according to the composer's intention, or the whole movement may assume a commonplace meaning instead of one that is perhaps fresh and full of originality.

And from a general standpoint consider the difference between a piece as played by an ordinary piano student who has studied from a copy without special marks to indicate phrasing and expression, and as played by Josef or Rosenthal; it is the difference between a tennis ball tossed clumsily and a soap-bubble floating upward, prismatic in the sunlight. Consider the difference between the "Rakoczy March," played faithfully from poor copy by a country band, and the same given under a great conductor—it is the difference between the marching of "rag tag and bobtail" in the Salvation Army and the brilliant maneuvers of a German regiment.

But these are not fair examples? Joeseph could pick from any score? True enough; but it is sometimes looking at extreme examples that we see the truth most clearly. That always lies between. Would Joeseph, Rosenthal, or Paur, or Richter play, if they could hear it, from any but the best copies procurable of the music they wished to read—copies well printed and with possible indications of the composer's meaning? How much more need, then, that the type should have even such feeble, even feeble interpretation.

No genuine music-lover, no one who desires to advance the true musical interests of the country, will buy cheap music if by any sacrifice he can procure the best. Yet during the earlier days of this country, good books were scarce and cheap editions were unknown, those anxious for literary culture found ways and means to gratify their wishes. And so will it be with those who are in earnest in their desire for musical culture.

We assert that cheap music has no excuse for its being; it is a sin against good taste, against intelligence, and against the progress of the art. It is a hindrance to the progress of—*"The Musical Courier."*

You will stare at a strange notion of mine; if I happen even a mad one do not wonder. Had I thought my almost endeavors should be to make them musical. Considering that I have no ear, nor even though musical, the preference seems odd, and yet it is emblem on frequent recollection. In short, as my aim would to make them happy, I think it the most proper method. It is a resource which will last them their lives, unless they grow deaf; it depends upon themselves, not on others; always amuses and soothes, it consoles and of all fashionable pleasures is the cheapest. It is capable of flame without danger of criticism; susceptible of enthusiasm without being priest-ridden; and, unlike other mortal passions, is sure of being immortal, in heaven.—H. Wadpole.



## THE ETUDE

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## THE WRITING OF THE "REQUIEM."

THE STORY OF MOZART'S MASTERPIECE.

BY ARTHUR EUGEN SIMON.

From the German by L. DE V. MATTHEWSON.

On a sultry September afternoon of the year 1791, a young married couple might have been seen walking slowly along the left bank of the Danube, in Leopold's shade, a suburb of Vienna. Although they were dressed very simply,—in fact, almost poorly,—the passers-by noticed them attentively.

Many stood still, and, having said, "Good-morning," turned to watch the pair, who occasionally stopped to exchange a few words with acquaintances. Others shook their heads sadly and murmured sympathetically, "A sin and a shame! A sin and a shame!" and some added, "He can not hear it much longer, poor fellow!"

The appearance of the man, who was about thirty-five years old, fully justified the free expression. His face was pale and pinched; he walked slowly and evidently with difficulty, and had to lean heavily on his wife's arm. Frequently he was brought to a complete standstill by a violent fit of coughing, which threatened to take his breath.

His wife's tender sympathy beamed from her eyes as she gazed tenderly on the pale, thin face, reddened now and again with a hectic flush. His pulley was rendered all the more striking by the sunken, dark eyes, in which the fire of genius burned brightly, still undimmed by suffering. As soon as a paroxysm of coughing was over, the husband stroked his wife's hand, and tried to soothe her by saying: "Don't worry about me, dear; don't worry. It's nothing—really nothing."

At length the pair reached the gate of the Augarten, over which was the inscription placed there by the order of the Emperor Joseph II., "Devoted to the pleasure of his people by their well-wisher."

"I hope there is no one in your favorite seat, dearie," began the pretty wife. "You know it was there that you first struck me," she added roguishly, as she laughed into her husband's eyes.

"Struck you?" replied the man, amazed. "When I first struck you—do you say?"

"Yes, when you first struck me! You have a bad memory, and I shall have to jog it a little," said the wife with comical earnestness. "You don't mean to say you have really forgotten? You have none in your head for anything but your notes, have you, dearie?" she continued, playfully tapping his forehead with her forefinger. "Do n't you remember? We had been married barely three weeks, and we brought the dog with us into the Augarten, and I said that the animal cared more for me than for you, and that if you cared to prove it you had better strike me and see how he would fly at you. Then, for fun, you hoisted my ears—"

"Oh, yes; I remember it now," said the husband, laughing; and just at that moment the Emperor passed and thought I was in earnest, and said: 'This is a pretty bad beginning! Not married three weeks yet, and hating your wife already!' For shame!"

And they both laughed so long and so merrily that the tears stood in their eyes, until another attack of coughing put an end to the wife's laughing.

"The cough hasn't?" resumed the man, sadly, when the good hand had spent itself. "We shall not find another like him; and yet, he has neither understood nor appreciated. May his soul rest in peace!"

By this time they had reached the bench, which was sheltered by a thick hush. There they sat down after the wife had carefully spread out her handkerchief on the paint, which appeared to be scarcely dry. The cool breeze and the tonic of the piny atmosphere was very grateful to the invalid, who breathed deeply, and said: "That's good!"

"Try to rest, dear," answered the wife, as she took her knitting out of her pocket. "We can stay here just as long as you like."

"Constance, won't you tell me a story?" began the

man, after a short pause. "I love to hear your sweet voice—be a music to me, and my best inspirations come from—"

"I hear you talk or tell me a story; won't you, dear? Do, there's a good girl!"

His wife nodded to him lovingly, and began to tell him the story of "Red Riding Hood," which story, she knew, her husband loved particularly to hear. Besides, she knew that the sound of her voice was more to him than the story itself. So, without any sign of weariness or unwillingness, she told the fairy tale to her suffering husband.

She told it cheerfully, but when she reached the point where Red Riding Hood was under the tree which she had planted on her mother's grave, she noticed that her husband had fallen asleep. She did not, however, abruptly stop, for she knew that that would awaken him; but she gradually lowered her voice until it sank into a soft whisper, and then she ceased entirely.

Still the devoted wife sat at her husband's side—a guardian angel watching over him. She went on with her knitting, and drove off a fly which threatened to disturb the sleeper. As she accomplished this, her face beamed with joy at having succeeded in prolonging the invalid's much-needed sleep.

At the end of half an hour or so he awoke suddenly and smiled at her.

"Good-morning, Wolfgang," cried his wife, merrily. "Did you sleep well?"

"Yes, very well," was the answer; "and I had such a beautiful dream—the music was heavenly. Oh, Constance, dearie, all the music I ever wrote was nothing compared with that which I heard in my dream!"

"What did you dream?" asked Constance, eagerly.

"Oh, it was sad—and yet so glorious," said the man, clasping his hands as if in prayer. "I dreamed I was dead and in my grave—"

"Oh, darling," cried his wife, whose eyes filled with tears, "how can you say that that was glorious!"

"Wait a minute, dear," he said, putting his arm around the waist of his wife, who was leaning affectionately against him; "wait a minute and you'll see that it was glorious. As I was saying, I was dead and in my grave, and around me there was a choir of angels singing 'Requiem eternam dona eis, Domine!'"

"It was so beautiful! I have never heard anything like it in my life. It was infinitely sweeter than any church music I ever composed—and then the cymbals and the magnificent 'Tuba mirum!' Only angels could write and sing such music. It was heavenly, divine!"

And, as through his mind the music of his dream passed, the composer stared fixedly before him, while his fingers moved as if he were playing a piano.

"Wolfgang," broke in Constance, whose eyes were still full of tears, "that comes from thinking so much about that silly 'Requiem.' Goodness only knows who commissioned you to write it!"

"Sh! sh!" answered the musician, warningly. "I have it! Yes, that's it!"

And he hastily fumbled in his pockets for pencil and paper could he find. Then his eye rested on a piece of the red chalk which is so plentiful about Vienna, and which is often used for writing. He quickly seized the bit of chalk, and then hastily began to scribble the music on the slate of the bench on which he had been sitting. In a short time the music was almost covered with lines and notes.

His wife watched him in dumb amazement, and, through watching him, failed to observe the approach of a uniformed park-keeper, whose face showed the pride of authority and the indignation of the man whose anarchy his silver-headed cane—his mark of office—and rushed toward the disgraced bench.

"Confound your impudence, you good-for-nothing loafer! So you are one of the gang which scratches all my bene, and I've caught you in the act! I'll spoil this minute and stand up! Do you hear me? What's your name?"

"Just a second! Just wait a second, and I shall have done," replied the composer, without stopping his writing.

"Oh, please Mr. Guardian," began the wife, who was trembling with fear, "don't interrupt him. He's writing music."

"What?" thundered the eye of the law; "he's writing music and so I mustn't disturb him! Writing music, nothing. He's scrawling all over the bench. I say, stop that, will you! Stop it, this instant!"

"Tuba mirum spargens sonum," sang the composer softly to himself as he continued to write, and without paying the slightest attention to the infuriated park-keeper.

"Curse your impudence!" roared the latter, now thoroughly enraged by the cool indifference of the culprit, who paid not the slightest attention to him. "Get up, I tell you, for the last time. What's your name?"

With these words, in spite of the pleading and ineffectual interference of the weeping wife, the park-watcher seized the musician by the shoulders and jerked him to his feet.

"What's your name?" he again shouted.

"I am Kapellmeister Mozart—Amadeus Wolfgang Mozart, Court Musician," replied the offender, evidently more surprised than angry at the treatment which he had just received.

The effect of the words on the hourly park-keeper was wonderful. He dropped his superior official mien, and his face grew human and sympathetic. A smile even forced its way through his thick mustache.

"Mozart!" he said respectfully. "Do you mean that you are the Mozart who wrote 'The Magic Flute'?"

It was now Mozart's turn to smile. As is well known, he was not free from vanity, and, in spite of his brilliant triumphs, he did not disdain the approval of the unlettered park-watcher. For the first time he realized how popular he was. Deeply touched, he held out his hand, saying:

"Yes, my good man! I am the Mozart who wrote 'The Magic Flute.'"

"So you are really that Mozart," exclaimed the man, joyfully. "Why didn't you tell me so before? I am very sorry that I was so rough with you, Herr von Mozart."

"Oh, that's all right. No harm done," said the composer, laughing. "You were in the right. I say, I've spoiled the whole bench! But, you see, I had n't a scrap of paper with me. I hope you'll excuse me. Don't take it amiss, will you?"

"Don't worry about that," replied the park-keeper. "That's of no consequence. So you had to write it on the bench because you had no paper. Is it as good as 'The Magic Flute'?"

"A great deal finer," answered Mozart, enthusiastically.

"And is it finished now?" asked the watcher, eagerly.

"Oh, dear, no," answered Mozart, casting a regretful glance at the bescribbled bench, "only, unfortunately, there is no more room on the seat."

"Just wait a minute," said the watcher, who seemed to realize the importance of the moment; "I can help you now."

He ran off, and in a few minutes returned, panting under a load. He had brought another newly painted bench, which he had carried a considerable distance.

"Now, then," said he, contentedly, as he placed the bench in front of the composer, "there is another, and if that's n't enough, there are others in the park."

Mozart thanked the man and tried to decline to disgorge the bench, but the admirer of "The Magic Flute" insisted that he should write the rest of the "Requiem."

When the whole was written, Mozart rose from his knees, and hummed through the composition from beginning to end, taking sometimes the melody, sometimes the accompanying instruments.

"Now, then," he said, "that's finished."

"Shall I send the benches to your house so that you may copy the music, Herr von Mozart?" asked the keeper.

"Oh," he added heartily, "if you can do to step into my house, you are quite welcome to do so. I will stay here and take care of the bench."

Mozart held out his hand and said: "That's not at all

necessary, thank you. I have it here, and here," pointing to his head and laying his hand on his heart. "But I'll come back—won't you, Constance? We'll come here again, and I shall be very glad to see you. What is your name, my dear?"

"Geppert," was the answer.

"Well, Herr Geppert, I am ever so much obliged to you for your kindness, and when the music which I have written on the bench is in ship-shape I'll let you know. I hope you'll come to see me then. I live at number 934 Kärntnerstrasse. I'll play the music for you, and then you'll hear it as it ought to be played. It is a mass for the dead—a requiem."

"Thank you, very much, Herr von Mozart. I'll come, gladly, and won't you play something from 'The Magic Flute' for me when I come there?"

"Certainly," replied Mozart, laughing, "anything you like."

Mozart and his wife set out for home, she tenderly helping him by letting him lean upon her, for he had little strength.

Over two months had passed since the incident recorded, and every day had Geppert made a pilgrimage to the bench where he had, in such a strange and unforeseen manner, met the composer of "The Magic Flute."

Hour after hour he sat on the bench, which still bore

traces of the musician's writing, and looked so wistfully along the avenue; but day after day he was disappointed, for Mozart did not put in an appearance.

"Well, it seems as if after all, I had been neatly taken in," he growled to himself one day. "Yes, I was taken in nicely. I was a fool to believe him so quickly."

He rose angrily and went away; and the next day he again went to the same spot,—to the Mozart bench, as he called it,—for, said he to himself, "someday he will come here to-day."

Weeks passed; the leaves fell, and winter came. A thick covering of snow lay over the deserted park. But from the watcher's cottage to the Mozart bench there was a well-defined foot-path, for Geppert absolutely made his pilgrimage daily through ice and snow, and hoped against hope that he had not been tricked, and that Mozart would make his appearance. His daily walk became a habit. He could not resist taking it.

One day—it was in the afternoon of the third of December—Geppert sat on the bench waiting. He noticed a figure clad in the priests' sear dress approaching slowly through the deep snow from the

Geppert rose respectfully as the priest neared him, and took off his hat.

"Ugh," groaned the new-comer, as he wiped the perspiration from his brow, "it's been no easy thing to ferret some one out, I assure you. Can you tell me where Watcher Geppert lives?"

"My name is Geppert. What can I do for your Reverence?"

"Now, that's lucky," answered the priest. "I am Abbot Stadler. Kapellmeister Mozart has sent you his kind regards—"

"Then it really was Herr von Mozart," broke in Geppert, joyfully.

"I thought some one had played me a trick, as he didn't come again. Well, I am glad! How is Herr von Mozart, your Reverence?"

The Abbot's face grew very sad.

"I'm sorry to say he is ill—very ill," he answered.

"I fear that he has written his last work."

"Did he really think of me?" cried Geppert, whose emotion was plainly visible. "Yes, I'd go if I had to run through the snow for three hours to get there. This waiting to see him has been hard to hear."

"Well, good-bye, Herr Geppert. Don't forget to be there in good time. Remember, Kärntnerstrasse, number—"

"Nine thirty-four. Oh, yes, I remember the number all right. Herr von Mozart told me himself where he lived. Yes, I'll be there promptly!"

At two o'clock on the following afternoon the door of Mozart's chamber was opened, and, preceded by Frau

Geppert, entered, walking carefully on tip-toe. But when he saw the altered face of the invalid he received a severe shock, and could scarcely repress a sob.

Death had set his mark on the musician's face. Mozart tried in vain to force a smile when he saw the face of his trusted friend, but the smile was stifled by pain. He turned his face away, but held out his hand, saying: "You see, I have kept my word. Sit down, Herr Geppert. We'll begin at once."

Geppert took the musician's hand and pressed it to his lips, but was so overcome by emotion that he could not utter a word. Fortunately, the door again opened, and several people entered, so Geppert retreated into a corner, where he sat down. Those who had just entered were Abbot Stadler, the composer Süssmayr, who was a young friend and pupil of Mozart's; Schack, the tenor; Hofer, the violinist; Mozart's brother-in-law, and Gerl, the bass.

They looked grief-stricken.

When they had greeted Mozart, Süssmayr sat down at the piano. Stadler acted as conductor and gave out the notes. Schack, as was customary, sang the air; Hofer, the tenor; Gerl, the bass, and, incredible as it may seem, Mozart himself took the contralto—singing, although dying.

Constance and the park-watcher composed the audience at that historical rehearsal.

In all its majestic fullness rose the magnificent song of the angels as Mozart had heard it in his dream, and the prayer for the Eternal Rest of the Dead." When the cymbals announced the coming judgment, the souls of the singers were stirred to the utmost, and out of the depths of their hearts they sang and prayed, "Et haec perpetua luceat eis."

Then followed the magnificent "Dies irae," which so majestically describes the destruction of the world and the terror of judgment until the Lord appears as Judge

and Mediator, and the clang of cymbals call all creatures before the throne. At that point the baton fell from the hand of the Abbot, who, deeply moved, threw his arms around the dying musician and wept bitterly. From every hand fell the score. The singers were silent, their hands folded in prayer. Mozart himself was so deeply moved by his own work that, laying down the score, he hurried his face in the pillow.

It was right. It is fatter than "The Magic Flute." And then, unable to restrain his sobbing, he rushed out without even saying good-bye to Mozart.

On the following day the musician was no more. On the sixth of December his remains were conveyed to the churchyard of Saint Marx. Most of the friends of Mozart were prevented by a violent snowstorm from following him to the grave, and even the few who went returned as soon as possible to the pangs of Vienna.

Only one waited while the grave-digger did his work, and then knelt down on the mound, and, with quivering voice prayed, "Requiem eternam dona eis, Domine!"

He did not notice the driving snow that thickly fell upon his back as he bent low in prayer, but prayed for an hour. Then he had a wreath on the grave and went his way—with head bowed in grief.

It was the park-watcher, Geppert.



## ORIGINALITY IMPOSSIBLE.

When we come to originality of expression in the arts we are dealing with a more or less artificial expression of character. That is to say, no man can be absolutely original, for he has to express himself in the terms of art, and it has taken generations of art generation to build up music, so that before the young composer can be said to be inefficiently untalented to compose he must have assimilated all that has gone before. This is the more easy, as there are always great modern composers who influence the young musician, and these great modern composers represent in themselves the art of music so far as it has gone.

Thus, for a young man of to-day the compositions of Wagner and Brahms contain all that has been achieved in music by Bach, Mozart, and Beethoven, besides the personal achievements of Wagner and Brahms. The young man may study the works of these men, and be hissingly unconscious that his music is a development of what has gone before, but still the same, when that young man's works are performed, you will see that they could not have been written unless the old composers had once lived. In this sense, of course, there is no such thing as originality.

No man stands by himself, he is musician, artist, or scientist; no man can think without having assimilated the thoughts of those who have gone before; or if he does think, his thoughts are, as a rule, of no particular value, as they have probably been proved to be utterly fallacious. And music being so much a matter of expression, it is natural enough that the young composer's work should show distinct traces of the masters he has worshipped.—"Musical Standard."

ERRORS.—This story is used by permission of the "Saturday Evening Post," of Philadelphia, Pa.



## Old Foggy Redivivus.



A day in musical New York!

Not a bad idea, was it? I hated to leave the country, with its rich after-glow of Summer, its color-haunted dells, and its pure, searching October air, but a paragraph in a New York daily, which I read quite by accident, decided me, and I dug out some good clothes from their fastness and spent an hour before my mirror debating whether I should wear the coat with the C-sharp minor colored collar or the one with the velvet cuffs in the sensuous key of E-flat minor. Being an admirer of Kapellmeister Kreisler (there's a writer for you, that cry Hoffmann!), I selected the former. I went over on the 7.30 A.M. P. R. R., and reached New York in exactly two hours. There's a tempo for you! I mooned around looking for old landmarks that had vanished—twenty years since I saw Gotham, and then Theodore Thomas was king.

I felt quite miserable and solitary, and, being hungry, went to a much-talked-of cafe, Luchow's by name, on East Fourteenth Street. I saw Steinway & Sons across the street and reflected with sadness that the glorious days of Anton Rubinstein were over, and I still a useless epicure of the earth. Then an air was familiarly passed through mine and I was saluted by name.

"Yon! why I thought you had passed away to the majority where Dussak reigns in ivory splendor."

I turned and discovered my young friend—I knew his grandfather years ago—Sledge, a pianist, a bad pianist, and an alleged critic of music. He calls himself "a music critic." Dshaw! I was not wonderfully warm in my greeting, and the lad noticed it.

"Never mind my fm, Mr. Foggy. Grandpa and yon playing Moscheles' 'Homage à Fromage,' and some thing like that, is my earliest and most revered memory. How are you? What can I do for you? Over for a day's music? Well, I represent the 'Weekly Whiplash' and can get you tickets for anything from hell to Hoboken."

Now, if there is anything I dislike, it is flippancy or profanity, and this young man had both to a major degree. Besides, I loathe the modern musical journalist, flying his flag one week for one piano horse and scarfing it the next in choice Billingsgate.

"Oh, come into Luchow's and eat some beer," impatiently interrupted my companion, and, like the good-natured old man that I am, I was led like a lamb to the slaughter. And how I regretted it afterward! I am cynical enough, forsooth, but what I heard that afternoon surpassed my comprehension. I knew that artistic matters were at a low ebb in New York, yet I never realized the lowness thereof until then. I was introduced to a half dozen musty dressed men, some bearded, some middle-aged, and all dissipated looking. They regarded me with curiosity, and I could hear them whispering about my clothes. I got off a few feeble jokes on the subject, pointing to my C-sharp minor colored collar. A yawn traversed the table.

"Ah, who has the courage to read Hoffmann, nowadays?" asked a boyish-looking rake. I confessed that I had. He eyed me with an amused smile that caused me to fire up. I opened on him. He ordered a round of drinks. I told him that the curse of the generation was drink. I told him that the curse of the generation was cold-blooded indifference, its lack of artistic conscience. The latter word caused a sleepy, fat man with spectacles to wake up.

"Conscience, who said conscience? Is there such a thing in art any more?" I was delighted for the lack of a stranger, but he calmly ignored me and continued:

"Newspapers rule the musical world, and woe betide the artist who does not submit to his masters. Conscience, pooh pooh! Boodle, lots of it, makes most artistic reputations. A pianist is honored a year ahead, like Padrenski, for instance. Paragraphs subtly hinting of his enormous success, or his enormous hair, or his enormous fingers, or his enormous technique—"

"Give us a *fermata* on your enormous story, Jenkins. Every one knows you are disgruntled because of 'Whiplash' attacks your judgment." This from another journalist.

Jenkins looked sourly at my friend Sledge, but that shy young person behaved most nonchalantly. He whistled and offered Jenkins a cigar. It was accepted. I was disgusted, and then they all fell to quarreling over Tchaikowsky. I listened with amazement.

"Tchaikowsky!" I heard, "Tchaikowsky is the last word in music. His symphonies, his symphonic poems, are a superb condemnation of all that Beethoven knew and Wagner felt. He has ten times more technique for the orchestra than Berlioz or Wagner, and it is a pity he was a suicide—" "How," I cried, "Tchaikowsky a suicide?" They didn't even answer me.

"He might have outlived the last movement of that B-minor symphony, the suicide symphony, and if he had we would have had another ninth symphony." I arose indignant at such blasphemy, but was pushed back in my seat by Sledge. "What a pity Beethoven did not live to hear a man who carried to its utmost the expression of the emotions!" I now snorted with rage. Sledge could no longer control me.

"Yes, gentlemen," I shouted, "utmost expression of the emotions, but what sort of emotions? What sort, I repeat, of shameful, morbid emotions?" The table was quiet again; a single word had caught it. "Oh, Mr. Foggy, you are not so very Wisnawickon after all, are you? You know the inside story, then?" cried Sledge. But I would not be interrupted. I stormed on.

"I know nothing about any story and don't care to know it. I come of a generation of musicians that concerned itself little with the scandals and private life of composers, but lots with their music and its meanings." "Go it, Foggy," called out Sledge, hammering the table with his fist. "I believe that some composers should be put in jail for the villainies they smuggle into their score. This Tchaikowsky of yours—this Russian—was a wreck. He turned the prettiness and favor and noble tragedy of Shakespeare's 'Romeo and Juliet' into a hawd's tale; a tale of brutal, vile lust; for such passion as he depicts is not love. He took 'Hamlet' and transformed him from a melancholy, a philosophizing Dane into a yelling man, a man of the steppes, weak with codia and red-handed from butchery. Hamlet, forsooth! Those twelve strokes of the ball are the veriest melodrama. And 'Francesca da Rimini'—who has not read of the gentle, love-lorn pair in Dante's priceless poem; and how they read no more from the pages of their book, their very glances glued with love? What death, you know fall well. He tears it limb from limb. He makes over the lovers into two monstrous Cossaks, who gibber and sneeze at each other while reading some obscene volume. Why, they are too much interested in the pictures to think of love. Then their dead and whirling into a screaming flames of hell, and sent whirling into a spiral eternity."

"Bravo! bravo! great! I tell you he's great, your friend. Keep it up old man. Your description beats Dante and Tchaikowsky combined!" I was not to be lured from my theme, and, stopping only to take

breath and a fresh dip of my beak into the Pilsner, I went on:

"His 'Maufrell' is a libel on Byron, who was a libel on God." "Byron, too?" murmured Jenkins. "Yes, Byron, another blasphemer. The six symphonies are Byron, the symphonic form. Their themes are caricatures of the symphonic form. And in each and every one the boor and the devil break out and dance with uncouth, lascivious gestures. This musical drunkenness; this eternal license; this want of repose, refinement, musical feeling—all these we are to believe make music. I'll not admit it, gentlemen; I'll not admit it. The piano concerto—I only know one—with its fragmentary tunes; its dislocated, jaw-breaking rhythms, is ugly music; plain, ugly music. It is as if the composer were endeavoring to set to melody the consonants of his name. There's a name for you, Tchaikowsky! 'Shriekhoarsely' is more like it." There was some hanging of steam, and I really thought Jenkins would go off in an apopleptic fit, he was laughing so.

"The songs are barbarous, the piano-soo pieces a muddle of confused difficulties and childish melodies. You call it naïveté. I call it puerility. I never saw a man that was less capable of developing a theme than Tchaikowsky. Compare him to Brahms and you shall call that great master. Yet Brahms is neglected for the new man simply because, with your depraved taste, you must have lots of red pepper, high spices, rum, and an orchestral color that fairly blisters the eye. You call it color. I call it chromatic madness. Just watch this agile fellow. He lays hold on a subject, some Russian folks melody. He gums it and bolts it before it is half chewed. He has not the logical charm of Beethoven—ah, what Jovian repose; what keen analysis! He has not the logic, minus the charm, of Brahms; he never smells of the pipe, open air, like Dvorak—a milkman's composer; nor is Tchaikowsky master of the pictorial counterpoint of Wagner. All is froth and fury, oaths, grimaces, yelling, hallooing like drunken Kalmucks, and when he writes a slow movement it is with a pen dipped in molasses. I don't wish to be unjust to your 'modern music lord,' as some affected idiot calls him; but, really, to make a god of a man who has not mastered his material and has nothing to offer his hearers but blasphemy, vulgarity, brutality, evil passions like hatred, conceit, pride, horror, indeed, all the seven deadly sins are mirrored in his scores—is too much for my nerves. Is this your god of modern music? If so, give me Wagner in preference. Wagner, thank the fates, is no hypocrite. He says out what he means, and he usually means something nasty. Tchaikowsky, on the contrary, taking advantage of the peculiar medium in which he works, tells the most awful, the most sickening, the most immoral stories; and if he had printed them in type, he would have been knouted and exiled to Siberia. If—"

"Time to close up," said the waiter. I was alone. The others had fled. I had been mumbling with closed eyes for hours. Wait until I catch that Sledge!

OLD FOGGY.

## GOOD ADVICE.

LIFE is too short and full of care and sorrows for one to be the cause of adding one feather's weight of trouble to another's load. Will Carleton, the poet, in the "First Settler's Story," we believe it was, makes the old man say, in speaking of his wife, that she used to stand around and boss the job, and by her kind words lifted whole tons. Kind words have the same effect of despond; they lift a fellow out of the slough of the worried into a pleasant, hopeful state. And how much better it is to cultivate the habit of treating every one as though a time would come when we should lay down the mortal form; and that to leave behind a character and reputation of fairness, truth, and honor is the most enduring of riches.

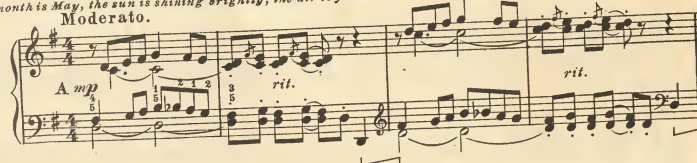
No 2604

## THE CARNIVAL.

CHAS. C. DRAA, Op. 11, No. 1.

As the music begins we notice, forming for the dance, a gay party of children dressed in unique costumes. The month is May, the sun is shining brightly, the air is filled with the perfume of flowers and the songs of birds.

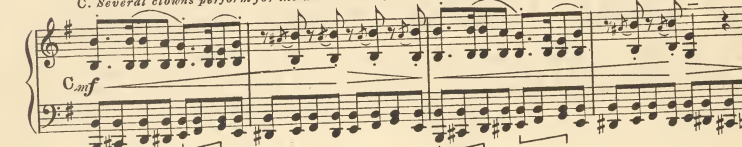
Moderato.



Allegretto scherzando. B. The boys step forward with an original dance.



C. Several clowns perform for the amusement of the company.



il canto basso marcato.



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D. The girls sing their approval of the boys' dancing.

*Dmf dolce.*

*rit. legato. più rit.*

E. We find the whole company of children taking part in the merry dance.

*E a tempo.*

*Use small notes when going to Coda*

F. This part is for the girls alone, where we hear their sweet voices and imagine their dainty step.

*F*

*D.C. to Coda*

*dim. rit.*

*p Perdendosi. rit.*



# No 2664 The Arrival of Santa Claus.

H. Engelmann, Op. 360.

SECONDO.

Tempo di Galop.

*p poco a poco cresc. accel. dim. rit.*

*p*

*mf*

*f*

*mf*

*p*

*mf*

*p*

*marcato.*

*ff*

*D.C. al Fine.*

1. Fine al Trio. 2.

# The Arrival of Santa Claus.

5

Sleigh-bells may be used in this composition as follows: 1. In the first 8 measures (Intr.). 2. At repetition of each part, thus avoiding monotony. In the Trio use bells only at 2d part.

The Bass Solo in second part of Trio must be

brought out boldly, the primo part light and always staccato. The arrival of the sleigh must be well imitated in the introduction by a gradually swelling crescendo accelerando which diminishes in the seventh and eighth measures.

H. Engelmann, Op. 360.

Tempo di Galop. PRIMO.

*p staccato poco a poco cresc. accel. dim. rit.*

*mf*

*schers. Echo.*

*f marc. f*

*mf schers.*

*schers.*

*ff*

*D.C. al Fine.*

1. Fine al Trio. 2.



## SECONDO.

Trio, Semplice.

*cres.*

*cen. do.*

*SOLO. marcato.*

*ff*

*pgrazioso*

*cresc.*

*marcato.*

*ff*

*con ottava ad lib.*

*1.*

*2.*

*D. S. ffal Fine.*

## PRIMO.

Trio, Semplice. (Without Bells.)

*cresc.*

*Secondo.*

*ff*

*cresc.*

*8.*

*(Bells.) 16va...*

*f*

*(Without Bells.) 16va...*

*mf grazioso*

*cresc.*

*(Bells.) 16va...*

*ff*

*(Without Bells.) 8.*

*(Bells.) 1.*

*ffal Fine.*



## Song of the Peasant.

## Chant du Paysan.

No 2663

Morceau Caractéristique.

ALFONSO RENDANDO, an Italian pianist of the present day, said to have great technical execution and a refined and graceful style of playing.

As a help to its interpretation, let the player imagine the tones of a "cello" in the first part, in the second a violin is added, forming a charming duet.

Where two fingerings are given, the editor advises the upper, even should the lower seem the more convenient at first glance. Shorten slightly the note at the end of each legato slur.

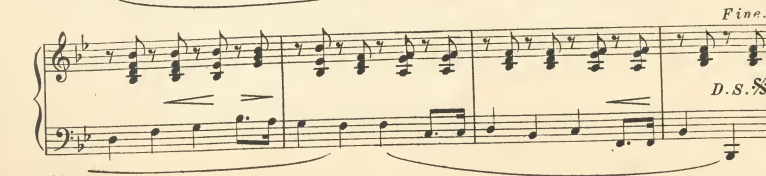
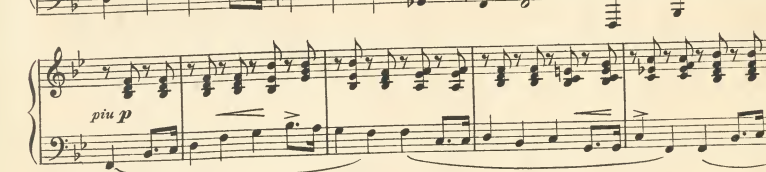
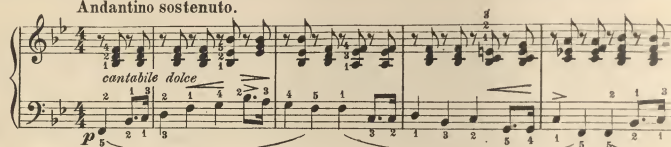
Edited by Ferdinand Dewey.

At a), the opening phrase of the first subject occurs in the lower voice, continues for one measure, and finishes in the upper voice. Sufficient emphasis should be given, first to the lower voice, then to the upper, to clearly express the melodic idea.

Throughout, the melodic quality should be produced by the pressure touch: finger tips firm, and wrist elastic; the accompaniment should be played with a slightly crisp touch.

ALFONSO RENDANDO.

## Andantino sostenuto.





To the "Holland Dames" of New York.

# WILHELMINA. "MORCEAU"

KARL de BUBNA, Op. 76.

Allegro moderato. M.M. ♩ = 100

The first system of the musical score for 'Wilhelmina' consists of four staves. The first two staves are a grand staff (treble and bass clef) with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The music begins with a piano (*p*) dynamic. The third and fourth staves continue the melody and accompaniment, with dynamics including *mf* and *f*. The system concludes with a *ff* dynamic and a *Fine.* marking.

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The second system of the musical score for 'Wilhelmina' consists of four staves. It continues the melody and accompaniment from the first system. Dynamics include *f*, *ff*, and *ad lib.*. The system concludes with a *D.C.* (Da Capo) marking.



## 12 No 2670

## SCHERZO.

Edited and fingered by  
Maurits Leefson.

FRANZ SCHUBERT.

Allegretto. M.M. ♩ = 144

First system of the Scherzo, measures 1-12. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a triplet in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *p*, *pp*, and *cresc.* markings.

Second system of the Scherzo, measures 13-24. This system includes the Trio section starting at measure 13. It features more complex rhythmic patterns, including sixteenth notes and triplets. Dynamics include *pp*, *p*, *f*, and *mf*. The section ends with a "Fine" marking at measure 24.

a) Much easier if played with both hands.  
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b) To avoid the awkward turn over the thumb, the upper fingering is recommended. Be sure, however, to use the pedal as indicated, so that the upper B may not be lost.

c) As before.



# LOVE'S YEARNING.

F. G. RATHBUN.

Moderato.

Oh thou, whose sweet praise is de-nied me,  
Thou, whose fair pres-ence glad-ness brings, My dar-ling, let me love nor chide me, My heart it  
is, my heart that sings. Oh thou, whose dear smile so in-  
spir - ing, Hope dawns a mo-ment brief and gleams, Then thoughts of thee grow fond, de-

sir - ing, And oh my heart, my heart rests and dreams. Oh thou, for whom I pine and  
lan - guish, Whom all my joys and pains doth move, Oh, dar-ling let me speak my anguish, To thee my  
heart, my heart yearns with love, My dar - ling, let me speak my an - guish, To thee, be-  
lov'd, my heart doth yearn with love.



# VALSE BRILLANTE.

(Imitative of Military Music.)

For Piano or Organ.

J. LEYBACH.

Allegro tempo di Valse.

The first system of the musical score for 'Valse Brillante' consists of five staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with various ornaments and fingerings (e.g., 3 2 4 3, 2 3 4, 1 2 4 3). The second staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, providing a harmonic accompaniment with chords and single notes. The system includes dynamic markings such as *p* (piano), *p cresc.* (piano crescendo), *p*, *ff* (fortissimo), and *mf* (mezzo-forte). There are also repeat signs and first/second endings indicated by numbers 1 and 2.

The second system of the musical score continues the piece. It consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody with dynamic markings *mf* and *p*. The second staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, with dynamic markings *mf* and *ff*. The system includes a section marked '2nd. time, both hands 8va. higher.' with a *pp* (pianissimo) marking. There are also repeat signs and first/second endings indicated by numbers 1 and 2. The system concludes with a *cresc.* (crescendo) marking and a *ff* marking.



1

*cresc.* *p* *cresc.*

2

*ff*

3

*p* *cresc.*

4

*p cresc.* *ff*

5

*p cresc.* *cresc.* *animato*

6

*ff*

# No 2622 "Tyrolean Air" with Variations.

("Tyroler sind lustig.")

H. Wohlfahrt.

Moderato. M.M. ♩ = 120

THEME

*p*

*mf* *f*

*p*

M.M. ♩ = 132

VAR. 1.

*f*

*p*

*f*



## Allegro. M. M. ♩ : 126

VAR. 2.



## Moderato. M. M. ♩ : 120

VAR. 3.



## Allegro moderato. M. M. ♩ : 120

VAR. 4.



## Allegro. M. M. ♩ : 126

VAR. 5.







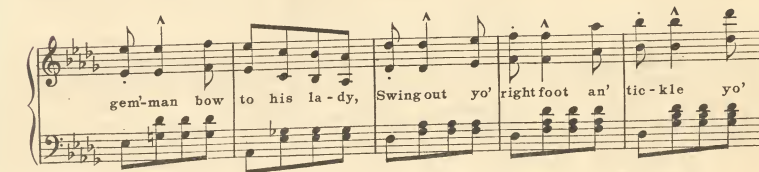
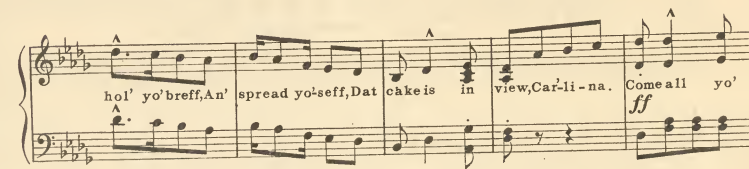
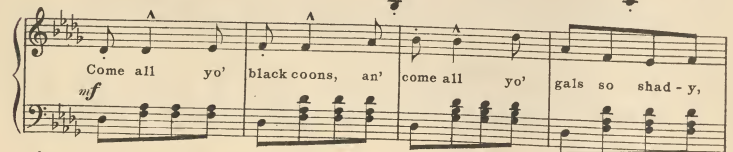
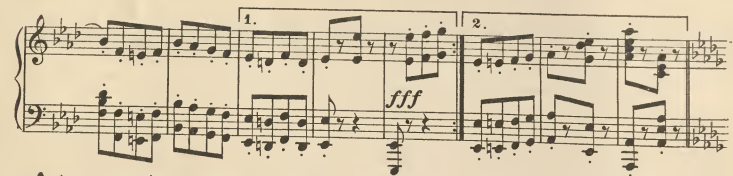
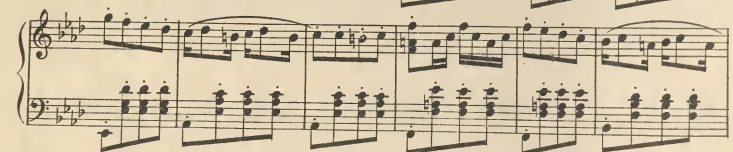
## Nº 2606 SOUTH CARLINA TICKLE.

CAKE WALK.  
Moderato Marcia.

ADAM GEIBEL.









# The Christ Is Born Today. Noël.

Words by  
Th. Gautier.

Translated by Frieda Douty.

Emile Louis.

*Allegretto.*

The earth is white, but black the heav - en. Chime, bells of  
Le ciel est noir, la terre est blan - che. Glo - cher en -

Christ-mas-tide, your lay! The Christ is born, is born to-day.  
ril - lon - nez gai - ment! Jé - sus est né, Jé - sus est né;

See, Ma - ry bends o - ver him, With looks of ten - - der  
La Vier - gé pen - che sur lui son - vi - sa - ge char -

love, Chime, bells of Christ-mas-tide, your lay! The Christ is born, is  
mant. Glo - ches ca - ril - lon - nez gai - ment Jé - sus est né, Jé -

born to - day. No silk - en can - o - py a - bove  
sus est né. Pas de cour - ti - nes ses - lon - né

him Keeps out the frost - y win - ter cold Naught but the spi - der's web so  
es Pour pré - ser - ver l'enfant du froid; Rien que des toi - les d'a - rai -

film - y That sways a - bove, from beams black and old.  
gné - es Qui pen - dent des pou - tres du toit.

He trem - bles on his pal - let low - ly, The dear and ho - ly Child, our Lord,  
Il trem - ble sur la pail - le - frai - che Ce cher pe - tit en - fant Jé - sus,



And e'en the ass and ox-en glo-ry To breathe on him with fer-vent  
Et pour l'é-chauffer dans sa-cré-che L'âne et le bœuf souf-flent des-

breath. susj. The snow-flakes on the thatch are light- ing,  
La neige au chaume coule ses fran- ges

un poco rit.

cresc. Far o'er the roof the sky grows clear, While angel voi-ces are u- nit-  
Mais sur le toit s'élève le ciel Et tout en blanche choeur des an-

f Lento. ff ing In joy-ful strains: No- ill! No- ill!  
ges Chante aux ber- gers: No- ill! No- ill!

Piu largo.

f un poco rit.

## NERVOUSNESS BEFORE APPEARING IN PUBLIC.

BY J. FRANCIS COOKE, MUSK.

IN these bellicose times our veterans of the Civil and Spanish wars often speak of men who stood like iron while in the line of battle, but who were pale with fear on the eve of a fight. Exactly the same thing occurs to many professional musicians, singers, and speakers. When once on the stage, the fear is gone; but, Oh! the apprehension that comes before the entrance. This occurs to every true artist, no matter how it may be concealed for the time being. Any one who is so self-confident or so diffident as to be absolutely regardless of an audience is not, in my opinion, a true artist. I feel that the following illustrations of nervousness among great artists will be encouraging to many young people who fear that they will never be able to cultivate sufficient self-reliance to appear in public. It has been my good fortune to have been present in the dressing-rooms of many halls just before the entrance of the artists engaged to appear, and I hope that the behavior of some of those I have seen will be as interesting to all my readers as it has been to me.

I once asked Miss Maud Powell, the violinist, just before an entrance, if she was anything I could do for her. Her reply was, "Nothing, unless you can do something for this dreadful nervousness." Yet, on the other side of the stage, the audience very probably admiring the wonderful composure of the player. Very few people realize what a martyrdom some public performances are to sensitive people. Public taste is so different in one part of the country from that of another that "tuning" musicians rarely, if ever, know what sort of a reception awaits them.

Most every one is curious to know just what is occurring in the dressing-room before a performance. Many ridiculous assertions are heard from the audience. As an instance, all sorts of reports are circulated regarding the methods used by Faderewski to bring his hands into condition before playing. We are even told that he soaks them in warm water.

I once met Edward MacDowell in a dressing-room just before a recital. He was walking from one side of the room to the other, wringing his hands. This was not exactly due to nervousness, but was a very practical technical exercise under such conditions. He afterward told me that he had spent most of the previous twenty-four hours in a railroad car, and that such an exercise was indispensable. Mr. MacDowell also came with him on concert tours an especially constructed piano stool—a very substantial indorsement to the writings of those who insist upon a uniform height of position for pianists.

The different conduct of different people before a performance is often interesting to note. Xaver Scharwenka is quiet and thoughtful, while Max Hirsch is jovial and alert. Still, the performances of both are at times deep, brilliant, and uniformly artistic. Upon one occasion I chanced to be with a tenor of considerable note, whose name I will not divulge, for obvious reasons. I do not believe that I have ever been more amused. He had a dress suit case with him, and its contents were a revelation. The toilet table of Madame Tenebrius had not have been more completely equipped. Pomades, powders, lotions, eyebrow pencils, pills, hair oils, combs, brushes—everything. Still, I have heard this comical fellow sing the "Creation" and the "Redemption" in a style that simply compelled applause. It sometimes occurs that singers are unexpectedly troubled with a hoarseness that will mar an entire performance if not relieved. This tenor recommended a remedy for temporary throat troubles that I have since found to be popular with singers at such times. Of course, every one knows that means of this kind are to be avoided except in a case of emergency. It is a fifty per cent. mixture of syrup of tolu and glycerin, taken in teaspoonful doses, when required, it is in no way dangerous. It is certainly safer and more reasonable than any of the tonic wines (coca, kola, etc.), and I find it much more generally used. Do you ever think that while you are so comfortably seated in the audience a real tragedy is sometimes occur-

ing in the dressing-room? Fanny Bloomfield-Zeissler, at a New York engagement a few years ago, made a genuine heroine of herself. I have never known such an unfortunate condition of affairs at such a time. In the first place, she was so ill that any physician would have ordered her home, and furthermore a member of her family was very sick in the far West. The metamorphosis that occurred in her facial expression when she came from the stage to the dressing-room I shall never forget. The last number on the program was of all things in piano literature, the Liszt Schuler "Erl-König." She marched out upon the stage and, although on the verge of exhaustion, played the prodigious *bravura* passages with a speed and strength that would have been remarkable in a man in prime physical condition. All of our heroes are not in the army and navy, by any means!

At one concert I was summoned to the dressing-room by the attendant, only to find that the performer had packed his dress-suit case in the dark the night before, and had put in a shirt with a colored bosom. He was naturally irritable, and his neglect so infuriated him that we feared that the performance would have to be postponed. Of course, there was a hurried trip to the nearest haberdasher's. Fortunately for him, an indignant audience was content to wait twenty-five minutes after the advertised time for theatorio to begin.

At the Many Avenue Baptist Church in Brooklyn, a few years ago, Orville Maslin, the Belgian violinist, was engaged to appear. He was very nervous upon this particular evening and, on entering the stage, mistook the proper door and found himself in the haphazard font, half full of water. I have laughed many times at the relation of the incident by a gentleman who was present, and assisted in procuring dry clothing after the exciting occurrence.

Mr. George Riddle, the famous reader, makes a practice of thinking over his interpretations before entering, and vouches to the thoughtless intruder into the dressing-room. This is not an eccentricity, but is simply owing to the thoroughness of his methods.

Let an artist be at all popular, and he is liable to have his time in the dressing-room taken up with useless requests and often by downright nuisances. It is not unusual for some performers to be asked by absolute strangers for a flower worn during the performance. All these annoyances contribute much to augment the natural nervousness of many performers.

Experience and time may remove the dread of entering the stage door, but we want no remedy to cure the anxiety to please and render one's performance artistic. To repeat a former statement, this very nervousness is the vital part of an artistic temperament.

There are times, however, when managers become so thoroughly discouraged with nervous performers that they threaten to dismiss the audience. It is often the case at pupils' recitals. What is to be done upon such an occasion? I heard a well-known teacher in New York tell a pupil that unless she played every note perfectly he would do all in his power to prevent her continuing with her music. The girl fainted and had to be taken to her home in a carriage, due solely to his impolite intimidation. Threatening a person already nervous is the height of folly.

One of the best plans to relieve such an aggravated condition is to oblige the performer to lie down for ten or twenty minutes previous to the entrance and relax every muscle, after the method of Deslarte. Of course, this must be suggested and the performer must not feel that he is being compelled to rest against his will. Then, if he is he is being compelled to rest against his will. Then, if he is possible, have some congenial person engage in a conversation with him upon subjects well removed from the coming entrance.

I have known this method to have been the salvation of many pupils' recitals where assurance and encouragement by the teacher would have been of little avail. It is well to remember, for nervousness once started in a dressing-room full of pupils often ends in a "stampede." Teachers know only too well what I mean by this.

—To interest the public, a place need not be difficult. The average listener can not tell whether a piece is easy or not. It takes the expert to judge.

## THE ETUDE

### METHODS AND RESULTS.

BY DR. HENRY G. HANCIETT.

A NUMBER of articles in print lately have attracted attention to the fact that so many persons, especially those engaged in teaching music, are so deeply impressed with the importance of methods as to be almost blinded to the far greater importance of results. A certain all-too-famous teacher of Enrope will tell some of those who apply to him for instruction, "Yes, you play piano remarkably well, with good technique, brilliant execution, and artistic taste; but you are not familiar with 'my method' and if you wish to study with me it will be necessary for you to take a preliminary course under one of my *Vorberlehrer* until you know certain forms of exercise and certain steps in the routine of learning to do—exactly what you now do." Or, some music teacher writes to an authority to say that she has a pupil who "plays very well, indeed, with good execution, clearness, and force; but she has some movements of muscles or joints that are a little peculiar, and how can I overcome them?" It is as if one should say to a pupil in arithmetic, "You must not say that two times three are six, but that three times two are six." Some one discovers a plan by which the practicing of a large number of exercises may be condensed into the practicing of a few, more comprehensive forms; but he who has effected this saving forthwith becomes enamored of his condensed forms and elaborates them until their practice consumes more time than did the exercises he sought to boil down. When may we hope to learn that Curry and Cramer are not worth while? that Arpeggios and scales are mere tools, to be put out of sight in the chest as soon as they have accomplished their purpose and brought us to their results? that the ability to play passages at the rate of 1160 notes a minute is not worth mentioning, unless it is a means to expression of the beautiful or the emotionally significant through the keyboard-control that it signifies? How much more musical appreciation there would be among our students if we could but say to them: "Here is this masterwork; it has a difficulty there that you can only conquer by practicing it separately, this [indicating]." Instead of saying to them as we do, practically, "Here is this technical trick; after you have learned how to do it, I will try to find some sort of composition, good or bad, in which something like it occurs, so that by playing it you may display your skill in doing that trick." Technique is the way of doing things; method is the routine or plan of setting about the learning of technique, execution, or interpretation. But the purpose of music study should be the enrichment of the mind by a knowledge of the beautiful forms into which the tone-masters have arranged sound-materials, or the expression of feeling by means of the musical language. Let us aim to reach the result by the route that is shortest, most direct, and best adapted to the individual pupil under present treatment, and to look upon method as of minor importance.

### ECLECTICISM IN MUSIC.

J. S. VAN CLEVE.

THE abundance of musical literature is the delight of its ripened scholars, the despair of the half-prize, and the daze of the eager beginner. One begins by resolving to know everything; soon he despairs of knowing anything; at last he is glad to know something. And yet, while it is impossible to love in equal degree all forms of music, it is impossible to know many. One may have a special relish for Chopin, but he will not comprehend the lurid and swirling genius without also knowing works which differ widely from Chopin, such as those of Mendelssohn and Beethoven. One may delight in the animated rhythms and clear but abstract harmonizations of Bach, yet he would be, of a truth, a dry musician if he found not pleasure in the rich, sensuous effects of Schumann, in the dazzling technique of Liszt, in the dreamy melancholy of Schubert, in the beautiful pathetic grandeur of Beethoven, in the captivating tunefulness of Mozart.



## HOME INFLUENCE ON PUPILS.

BY ROBERT BRAINE.

In looking back over the progress made by my pupils during many years of teaching, I discover that, where notable success was achieved by any pupil, the chief incentive to progress came from home influence, and I believe that most teachers can trace any marked case of success on the part of a pupil to the same source.

Happy the pupil who has a loving, energetic mother, or some other member of the family who is musical as well, and is willing to exercise endless patience in seeing that the home practice is faithfully done. The progress of such a pupil will be quadrupled, for he will never do any wrong practicing, and at the end of the week will bring his teacher a lesson comparatively free from mistakes.

Our teachers, as a general rule, do not give enough attention to acquainting themselves with the situation as it exists in the pupil's home. Often the teacher receives a check for his instruction by mail at stated intervals, and never sees the pupil's parents from one year's end to another, and, asking no questions about the pupil's home life, no more knows what goes on there either to the advantage or disadvantage of the pupil's progress than if he lived in the moon. The teacher should make it a point to visit his pupil's home at least once or twice a year and have an earnest talk with the parents or guardian about his progress in music and about means for improving it.

Let me draw two pictures and let you help compare. The first is that of the home of Mr. and Mrs. A. B. C., where two younger children, a bright boy and girl of ten and twelve respectively, take lessons on the piano. In the first place, the piano is a good one by a standard maker; the action is neither too heavy nor too light, and the piano is kept in perfect tune by a first-rate tuner, who is engaged by the renter, and who keeps the piano in perfect condition at all times. The instrument is placed in the pleasantest and lightest room in the house. During the winter the temperature during practice hours is always kept at 70°, and during the warm weather of the summer the piano is moved to the coolest room in the house, a pleasant apartment with a north front. In front of the piano stands a piano chair with a good, firm back. The mother of the family sees that the chair is placed at the proper height, as advised by the teacher, for each child as soon as the practice begins.

The practice hours are of a rightly specified length, and nothing is allowed to break in on their sanctity. If company comes, the company is taken into another room; if playmates call, they are politely informed that the children are practicing and can not be disturbed until the practice is through.

In this home both the mother and an elder sister have a fair knowledge of music, and they make it a point, either one or the other of them, to remain in the room while the practice is going on. The mother sits by the piano and sews, or the sister does fancy-work. They see that the practicing is faithfully done and nothing is neglected. They watch the metered clock and see that the pupil gives the proper relative time to the scales, the *Andante*, and to the solo.

These parents do everything in their power to turn the attention of their children to music. They take them frequently to concerts, they buy musical books and pictures for them, and read the lives of the composers aloud to them; they invite musicians and music students to their house, so that their children can have frequent opportunities of hearing the master works of music properly performed, and also that they can get an idea of the musical life from hearing the conversation of musical people.

Music and musicians are respected in this household, and musical proficiency is constantly held up before these children as a goal which they should be proud to strive for. The teacher is spoken of with the greatest respect at all times, and the pupils are taught to understand that his word is law. As a result both pupils look up to their teacher with real love and reverence. These pupils rarely miss a lesson, but when they are obliged to do so the teacher is always notified at the earliest

possible moment, with an inquiry as to when it will be convenient for the teacher to send the missed lesson. The tuition is always paid in advance, and is ready to the very day and hour when due.

Look first on that picture, now look on this—the home of the X. Y. Z.'s, where there are a boy and girl of the same age as the A. B. C. children. Mr. X. Y. Z. is a similar case to the A. B. C. children. Mr. X. Y. Z. is a business man of the "hard-headed" type, and his wife is a woman of "society" aspirations. They employ a governess, I—, the same teacher as the A. B. C.'s. In the first place, the X. Y. Z.'s piano is literally as old as the hills. It has a pretty case with a square yard of mother-of-pearl inlaid on the name-board in front. It originally belonged to Mr. X. Y. Z.'s mother. The quality of one produced by the piano is a good deal like that produced by striking a vinegar cress with a tack-hammer. This piano is tuned once every two years, whether it needs it or not, and, as the pins are old and slip easily, the piano produces a wild jangle of tones nine-tenths of the time, which would ruin the ear of a Paderewski if he should be compelled to practice on it regularly.

The instrument is placed in the drawing-room, a huge barn-like apartment which has a door opening into the sitting-room. In winter there is a fire in the drawing-room only when company comes, as the room is kept at a temperature which is sufficiently warm for practice by leaving the door between the two rooms open during the practicing. The result is a cold, clammy temperature, which causes the piano-keys to feel like lead icicles, and which would freeze the musical enthusiasm out of a Carnegie.

The thirty or thirty-five hands of the lackluster pupils are cold and numb all the time they are trying to give the clearest, fullest, and most explicit directions to those who are caring for the patient in their absence. Good nursing has saved many a hopeless case and made up for poor medical attendance. The patient must have the proper surroundings and perfect care.

It is not otherwise in music-teaching. The success and character of most great men can be traced to their mothers, and the success of many an eminent musician can be traced to the same source. What is the cause of the constant, unceasing pressure which the mother brings on her children to win them to an appreciation of the beauties of music and to urge them to practice in order to master the difficulties necessary for reproducing them.

If a teacher can bring all these favorable home influences to bear on his pupil, success is assured.

With the A. B. C. children, and are looking for a successor to that unfortunate gentleman.

The above pictures, which, by the way, are drawn from life, may seem exaggerated to some people, but not to the experienced music teacher, who can call up dozens of such cases in his own experience. Unfortunately, the second picture is, I regret to say, more common than the first.

My plea is for a closer acquaintance of the teacher with the home life of the pupil. I once knew an old German piano teacher who had drawn up and had printed a set of rules for the parents of his pupils for their guidance in overseeing the home practice of his pupils. He would give a copy of these rules, which I hope to give to the readers of *THE ETUDE* some future time in full, to each of his pupils, with instructions to give it to his parents or guardian.

So much—so very much—depends on the home influence on the pupil's progress that a teacher should do everything in his power to make these influences as powerful for good as possible. You teachers who simply have a pupil play his lesson over, then assign a new lesson and say "Good-afternoon," week after week, without a single question about what the pupil is doing for his mental salvation from one lesson to another, you have never seen your pupil's piano, have never talked with and advised his parents, and have never formulated a scheme of practice to which he must rigidly adhere; are throwing away the most powerful aid to your pupil's advancement.

Be practical. Bad nursing between the doctor's visits will paralyze the skill of the most eminent physician. The most successful medical men are those who give the clearest, fullest, and most explicit directions to those who are caring for the patient in their absence. Good nursing has saved many a hopeless case and made up for poor medical attendance. The patient must have the proper surroundings and perfect care.

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## "MEMORIZING IS SUCH HARD WORK."

BY FREDERIC MARINER.

HAVE you, as a teacher, ever heard the above remark? And you, the pupil, have you ever made such an exclamation?

I am sure my experience is much the same as that of every other teacher who requires all pupils to memorize their repertoires. Many pupils memorize very easily; and to make a gift for this work and need very little help. Others, and perhaps the majority, always seem to say "I am compelled to teach the children myself!" Whenever there is a concert or recital in the town of B—, where they reside, the X. Y. Z.'s attend it themselves, because it is fashionable to do so. The children consequently never hear any music except circus parade bands, the songs at Sunday-school, and occasional pieces at children's parties to which they are bidden. They never hear a note of music at home, because any luckless musician usually becomes violently ill after a half dozen notes on the family piano.

Instead of trying to get their children to respect the teacher, the X. Y. Z.'s always speak slightly of him. The mother pokes fun at him behind his back, and the father calls him a "confounded old long-haired crank," who probably had become a music teacher because he had not got sense enough to become anything else. As a result the pupils have no respect for their teacher, and pay no attention to what he says, and religiously ignore scale practice and *Etudes* simply because their teacher never wears in telling them how much they will be headbutted thereby.

The result of all this is that the pupils are in the seventh heaven of delight if they can, by any possibility, beg off from a lesson. In such cases no word is sent the teacher, on the theory that he is sure to find it out from the fact that the pupils do not come. The teacher is thus kept waiting for the pupil during the wasted time thus wondering what has become of him. Mr. X. Y. Z. thinks his pocket has been picked when the hill comes in without a deduction for these missed lessons.

And so it goes; literally nothing is done to encourage the pupils in their music. They have no musical books or papers, or no time to study in any way. The X. Y. Z.'s notice that the A. B. C. children get on so well so rapidly as their children, and ascribe it to the fact that the A. B. C. children must be "born musicians"—something on the order of Blind Tom, in fact. They also firmly believe that Professor R— uses greater

plains with the A. B. C. children, and are looking for a successor to that unfortunate gentleman.

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other direction, for the probability is that your playing is, has been, and always will be more or less non-musical, in the eyes of the world than the playing of a great, because he has succeeded in producing such a pupil. It may be said that a conscientious pupil will always acknowledge what he owes to his early teachers. That may be so,—sometimes it is so,—but generally he is not consulted. The teacher takes care that the credit of that pupil shall be given to him. Then, again, it frequently happens that in changing teachers the former teacher's work is discredited, and frequently with no other object than that of weaning the pupil. So the public only hears of the last teacher.

Nobody seems to be willing to give credit to the foundation teacher; so in self-defense he sends his pupils abroad rather than let them go to a finishing teacher in America who will rob him of the fruits of his labor and place him at a serious disadvantage. The finishing teacher, who gives style, is not the rival of the foundation teacher, any more than the painter is the rival of the stonemason. Without the work of the mason who builds the structure, there would be very little use for the painter. Yet when the house is finished the work of the painter is that which is first noticed. Comparatively few people give a thought to the foundation and the frame if the decoration strikes the eye.

Most teachers of good ability dislike to be spoken of as preparing pupils for some other teacher who is looked upon by the community as rather an inferior being, because so long as this idea exists he can not fail to suffer by comparison. He does not consider that he himself can teach the pupil all that it is necessary to know, for he is alive to the fact that a well-rounded musical education can not all be given by one person; but in his own interests he is obliged to send his pupils to some place where inferior companions can not be made.

Many an American student who has worked for five or six months in his native land goes to Europe to study, and in the course of a few months, or even weeks, is exhibited for the credit of his European teacher; this, strange to say, pleases the American teacher; while, if it happened in his own city, he would regard it as a calamity. The explanation given would be that Paris, Berlin, Vienna, or whatever place it may be, has better teachers. But we want to see New York, Boston, Philadelphia art centers, in which a musician can gain a reputation, and this will never come to pass while the present relation of teachers to one another exists. The first thing to do in order to build up these cities, or any other American cities, as art centers is to educate the public mind as to the true relative value of the foundation or technical teacher, and the finishing teacher, or coach.

In doing this, it is not at all necessary to detract from the reputation of the latter. He is not a rival, but a necessary adjunct to the former, and he is very much indebted, and to whom he should be, and occasionally is, willing to acknowledge his indebtedness. As matters stand to-day, there is comparatively little use for the finishing teacher in America, and he generally fails to make the fortune to which his prices would seem to lead; for, in order to satisfy the American public, the musician must in any case study abroad before being acceptable, and he may just as well follow the advice of his foundation teacher and go at once. This seems to be one of several influences at work to prevent the development of art-centers in America; and, while it is a bad for people not to pay too much stress on the necessity of "going abroad," it is at least equally urgent that the foundation teacher at home should be accorded full credit for his work.

## CREDIT TO WHOM CREDIT IS DUE.

BY HENRY C. LAMER.

It may be generally conceded that every good music teacher and every conscientious student is desirous to assist in elevating the standard of musical accomplishment and musical taste in America, and yet there are certain conditions and customs in existence which seem likely to retard progress. Very much has been accomplished in the way of progress even in the past ten or fifteen years, and we are annually receiving many well-educated musicians from abroad, some of them foreigners, others Americans who have been studying abroad. It is plainly stated by many competent authorities that the teaching in America is better than the teaching abroad; but, he is as it may, it appears that American teachers labor under certain disadvantages which compel them in self-defense to work against the musical progress of the country. This may seem paradoxical, but let us see.

Whenever a young singer, or a young pianist, or violinist appears in public, the first question asked is, "Who is his teacher?" and the response given is sure to be the name of the last teacher under whom he has been studied. It frequently happens that he has been but a short time a pupil of that teacher, that he has been far the greater part of his knowledge has been gained in study with some other teacher, or perhaps several, whose names are not mentioned. He has "gone on" from one teacher to another, becoming more proficient constantly. It is quite likely that his last teacher is merely an adviser, or coach, and has had absolutely nothing to do with the technical development

which has made possible the student's artistic success. In the eyes of the world the last teacher is "great." It may be said that a conscientious pupil will always acknowledge what he owes to his early teachers. That may be so,—sometimes it is so,—but generally he is not consulted. The teacher takes care that the credit of that pupil shall be given to him. Then, again, it frequently happens that in changing teachers the former teacher's work is discredited, and frequently with no other object than that of weaning the pupil. So the public only hears of the last teacher.

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—What every student ought to try to do to help himself in his studies is, first of all, to practice with devotion, stimulated by the desire to succeed for the sake of doing better and better all the time, without having always in sight the idea of result of making so many more dollars; at the beginning we are not worth anything, and as we advance we are worth more. We show to our profession that in time we may become in demand, and then we find that the time and money we have been expending have been well invested.—L. G. Gotschick.



## CHANGES IN MUSICAL TASTE.

BY LOUIS C. ELSON.

MUSIC is the most changeable of all the arts and has absolutely no laws regarding its construction which may be regarded as immutable. This fact instead of being a confession of weakness is in reality a declaration of strength. Music is not a following out of natural laws as painting and sculpture are, nor is it definite as poetry is; it may be regarded as an artificial application of a few natural laws. Nature, for example, gives to man the elements of a chord (in the harmonies or overtones), the pulsations of rhythm, and the regularity of vibration which pleases the ear and is called "tone," but not a single scale and not the simplest progression is indicated the natural "materna musica"; man applies the natural principles in any manner that pleases himself.

As a consequence, music becomes of all arts the closest to the human feeling; it changes as man changes; it is always on a level with his appreciation, always a true index of his emotional nature. It is not surprising, therefore, to find some music extravagantly praised, which, to our ears, would seem dissonant or ugly or ineffectual. All the old Greek and Roman writers pay tribute to the power of music and some of them grow enthusiastic over the art as practiced in ancient Athens; yet almost all authorities agree that this highly vaunted school of composition was nothing more than minor work, mere melodramatic harmonic support or at most combined with a drone bass.

That one man's taste may be another man's poison in the matter of music may be shown by the experience of one of the Jesuit missionaries in China in the last century. Being a man of considerable musical attainments, he thought to ingratiate himself with his intended converts by winning their attention to his music. He therefore played and sang the finest European music to his Chinese friends whenever an opportunity was afforded. But the circle remained rather cold; a series of formal thanks gave evidence of Chinese politeness rather than of Oriental appreciation. At last he conceived one of his most intimate friends, a mandarin of high rank, and insisted upon knowing how he liked his music; the reply was peculiar: "Your European music," said the official, "is very complex and ingenious, but it does not go to the heart like the simpler music of China." Those who have heard the Chinese extolling, accompanied by an instrumental din that is deafening, will be at a loss to understand this.

Yet if we take the broad definition of Fétis,—"Music is the art of moving the emotions by combinations of sound,"—the Chinese din and a Chopin nocturne may both be classed as "music."

The very appreciation of harmony is by no means universal. There are nations who imagine that accompaniment of chords or subsidiary parts obscures the beauty of the work.

It is very natural to find that music receives much of its power from an association of ideas. Let a melody be heard under happy circumstances, in days of childhood, and it may exert an especial charm upon a musician even when he has become advanced enough to recognize the fact that it is but a trite melody. Perhaps this accounts for many a musician believing that music is deteriorating and sighing for the music of the good old days. Aristophanes, 400 years B. C., sighs for the "good old times," and Shakespeare voices the longing for old-fashioned music in "Twelfth Night," where the Duke says:

"Give me some music—no good-morrow, friends! . . . Now, good Cressida, but that piece of song that old and antique song we heard last night; Methought it did relieve my passion much; More than light airs and recollected terms, Of these most brief and giddy-paced times."

But this same belief in the older forms of music sometimes leads the musician to do injustice to the present and to distrust the future. In 1722, for example, Rameau, the great French composer, believed that music had worn itself threadbare, that it could find no further means of expression, and that, therefore, it must soon

die. "The art of music will soon be ended," he cried; yet the chief works of Bach and Handel, and all the compositions of Beethoven, Mozart, Haydn,—in short, of all the composers we love to-day,—came after his pathetic outcry.

Yet the music of Rameau's time did pass away; it is just this change of character and style that comes music to be ever new and every day a "fresher change, and we change with them," says the old Latin proverb, but we can paraphrase the saying into "We change and music changes with us." There was a time when Haydn was accused of being overladen with harmony and was held to obscure his thoughts by complexity! The critics of that time have said to Richard Strauss or Berlioz? These changes in musical taste have not been confined to the construction of music alone, but musical instruments have gone in and out of fashion with the rolling centuries. In old Egypt it was the harp that ruled all the rest and gave to the old Scriptural writers (for Israel copied Egypt in its instruments) the idea of describing it as the instrument of heaven. In Greece it was the flute which led in music and, as a consequence, ancient Rome made the flute its religious instrument, just as the organ is the religious instrument of modern Christendom. In the time of good Queen Bess it was the lute, the old Greek and Roman writers pay tribute to the power of music and some of them grow enthusiastic over the art as practiced in ancient Athens; yet almost all authorities agree that this highly vaunted school of composition was nothing more than minor work, mere melodramatic harmonic support or at most combined with a drone bass.

And now the piano thrusts aside its predecessors and is pre-eminent the instrument of the nineteenth century. Who can predict what will happen in music in the twentieth? It is possible that electricity will be applied to the piano so that it may produce the swell of the voice or the vibrato of the violin; in composition it is probable that there will be less interest in the efforts to be beyond Wagner in difficulty and in freedom of form, and the old may once more become the new, the melodic richness of past composers be united to the vivid orchestral effects of the present.

Without, however, entering the realm of prophecy, the most notable fact in music was never intended to be fixed science; its changeable changes only reflect the changes in the nerves and sensibilities of mankind, the changes in his social surroundings; a biologist might construct from the music of the world a fair outline of many of its physical conditions; history reflects itself in music, and the many evolutions and transformations of music only prove more strikingly its right to the title of "The Art Eternal."

## A TROUBLESOME RELIC.

BY LYMAN FIELD BROWN.

It is possible that some of the younger piano teachers may be in ignorance of the fact that in certain portions of our country the so-called "American fingering" is still taught. For a quarter of a century or more it has been scrupulously excluded from many music schools, and rejected by the best teachers. Still it survives, in the hands of those who have been taught to regard the fifth finger, musically speaking, as the fourth, when they come to enter a conservatory experience a degree of chagrin and annoyance which might be amusing if it were not pathetic, and which often arouses a feeling of indignation against former instructors. What, then, can be done to root out this troublesome relic of the past? First of all, if there be any music schools or conservatories which have not already excluded it, they should do so at once, and all private teachers should follow the example. Further than this, much might be accomplished by procuring music only from publishers who do not print editions other than with the so-called foreign fingering. Certain publishing houses once made it a rule—I do not know whether any do so at present—to send out instruction books having the "American fingering" if no preference was indicated. It is easy to see how this rule has served to retard the natural survival of the fittest.

Intelligent piano teachers should take a firm stand against the use of the cross to indicate the thumb. This they may do without being too radical or showing a brutal disregard for the feelings of well-meaning but ignorant teachers and their equally well-meaning patrons.

I call to mind the experience of a piano-teacher who, on removing from New York to a Western city a few years ago, was suddenly confronted with this question of thumb-marks. This teacher soon discovered that he would be wise to use a little diplomacy; so when a pupil came to him bringing a new and expensive book with the American fingering, instead of immediately denouncing it and the former teacher, he would quietly substitute something else. After he had had time to establish himself in the confidence of his new patrons, he could afford to say plainly that the book would occasion a waste of time, and ought not to be used.

## YOUTHFUL MARTYRS OF THE KEYBOARD.

A WRITER in the "Pittsburg Bulletin" gives utterance to some timely comments on the following remark which he overheard: "I'm going to get a pianer and my girl is going to learn to play, and then she'll be just as fine a lady as any of them rich girls."

"The speaker was a mechanic who had made money, lived well, and had made up his mind that if his daughter played the 'pianer' her triumphal entrance into the upper circles of society would certainly follow. This may be an extreme case, but the fact remains that a yearning for social position rather than for music yields misery for many and results in a big harvest of disappointment, blighted hopes, and indifferent performers on that handsome instrument whose presence in the parlor is supposed by many to indicate a claim for social distinction. Hence it is that so many quiet young girls are destined to martyrdom on the piano-stool. They do not possess a particle of love for music, either by inheritance or inclination, or they have no sound understandings. And yet a knowledge of the art of pounding white and black keys so as to yield something that passes for music is regarded as a key to unlock the way to things desirable from a social standpoint. The small girl is the victim. A fifty-cent-a-lesson teacher leads the little one through the ordeal of exercises and so on into the wide field of playing by note any ordinary melody played before her. The suffering teacher, as well as the adolescent pupil, is entitled to sympathy. What he teaches is not absorbed through innate ability and comprehension, but must be beaten in as one drives a nail into callous oak. Those hours at the piano are a torture to the girl, and her practicing at home is also a torture to all within hearing.

"The outcome of it all is a performer who plays, perchance, with the mechanical exactness of a music box, or, more likely, in a way that would kill the side of any music-box or mechanical piano. No trace of musical talent or innate love of music being present in the young person's mentality, her playing, perforce, lacks soul and is devoid of expression. The misguided parents know that something is wrong; that their daughter has failed to realize their hopes, and they are uncomfortable all around. Happily, there are exceptions to this state of affairs—instances where rare musical gifts have been disclosed and the sum of human happiness thereby increased through the new piano and the cheap teacher. But there are to-day youthful martyrs of the keyboard who will develop into either abusers of music in any form, or become performers whose playing is a travesty on melody and a source of discomfort to all who listen and who can tell discord from melody."

—A composer's practice is not to take certain notes and rhythms of progressions and put them together in a certain way so as to produce a particular feeling or thought in the mind of the listener. This would be to treat the divine art as the cookery books treat of their science—take so and so, and so and so, and the result will be a plum-pudding!—Monthly Journal I. S. M."

## TWO GREAT PIANISTS.

BY HENRY F. FINCK.

I HAVE often wondered why no satisfactory book on Liszt has ever been written in the English language. A good monograph would certainly be welcomed by a large public; for Liszt's career was full of romance; and as for the popularity of his music, it is difficult to attend a piano recital at which the program does not contain one of his original compositions and one or two of his transcriptions.

Musicians, on the whole, are apt to look at Liszt too much from a technical point of view. No doubt his much from the American fingerings, instead of immediately denouncing it and the former teacher, he would quietly substitute something else. After he had had time to establish himself in the confidence of his new patrons, he could afford to say plainly that the book would occasion a waste of time, and ought not to be used.

Some time ago quite a little stir was made in German musical circles by the appearance of a book by Wendelin Weismelher, describing his experiences with Wagner, Liszt, and other noted contemporaries. Wagner received so much more attention than the other musicians the writer had met, that the reviewers, myself included, naturally followed suit. There are, however, in Weismelher's book some interesting details about two great pianists,—Liszt and Tausig,—which I think the readers of THE ETUDE will thank me for calling from his 406 pages.

While Wagner, overwhelmed by the difficulties of carrying out his own colossal projects, took but little interest in what his contemporaries did, Liszt devoted about half of his life to helping other musicians, creative or executive, to secure a foothold in this slippery, swampy world. Weismelher, too, was one of his protégés. Knowing how difficult it is for a young composer to get an orchestral hearing, Liszt put one of his friend's pieces on a Weimar program in place of one of his own symphonic poems. Under such circumstances most conductors would have assumed airs of superiority, especially toward a young man who had never heard one of his own pieces played by an orchestra. Not so Liszt. He knew that every composer has a special conception of his work which an interpreter ought to try to ascertain, and acted accordingly. "During the rehearsal," writes Weismelher, "Liszt called me to his desk, consulting me with a questioning look whenever there was a ritardando or other uncanon, visibly anxious to follow my intentions—his, the greatest executant and most subtle interpreter in the world, did not deem it beneath his dignity to do that! I was astonished to see how this hero could make his men study and rehearse. He addressed the players in almost fraternal terms, and when he felt inclined, could wind them around his little finger. What a life there was to learn from him!" After the rehearsal Liszt wrote some practical directions into the score and encouraged the young man to further efforts.

On another occasion, at a rehearsal of Liszt's "Faust" symphony, his modesty was illustrated more strikingly still. The conductor's full score had been accidentally left elsewhere so Liszt undertook to conduct from memory. The players, however, failed to catch his rhythmic intentions, and the result was dire confusion. Most musicians, under such circumstances, would have been too vain to confess failure and ask for help; but Liszt quietly turned to his friend, Hans von Bülow, whom he knew to be a master of the art of conducting, and said, "Hans, how do you conduct this passage?" Bülow took his baton and executed a series of movements which in a few minutes made everything clear to the players. He then offered it to Liszt again. "Liszt told him to 'keep the keeper—It is in good hands.'" So the rehearsal was conducted by Bülow, who not only knew the score by heart, but knew it so thoroughly that he even remembered the lettering inserted for purposes of rehearsal, asking the men, e. g., to begin nineteen bars before the first B!

As standing as was such a feat, it was nothing compared to what Liszt did subsequently with one of Weismelher's works. The composer was playing the score of his opera, "Kürten," to a group of friends, including Liszt. One of the solos was redemanded—a melody which was to reappear in the finale as a chorus. Liszt had never before heard the music, but when the moment for the finale came, he suddenly pushed Weismelher from the stool, sat down at the piano, and began a dramatic glissando upward, ending in a shrill high tone. At last Liszt exclaimed: "Young man, how do you do that?" Tausig sat down, drew the middle finger of the right hand over the white keys, and at the same time made the five fingers of the left hand run over the black keys so deftly that the result was an exact chromatic scale dashing with lightning speed over the whole keyboard and ending on top with a shrill "Bipp!" Liszt now renewed his efforts, and after six or eight attempts he, too, succeeded in reaching the desired "Bipp" without accident.

There was not a few who believe that, if Tausig had lived longer, he would have become even a greater master of technique than Liszt. He had a passion for almost insurmountable difficulties. It is related of Schubert that, after in vain trying to master one of his own pieces, he exclaimed: "The devil may be able to play that; I can't!" Tausig wrote a piece which would have probably puzzled even the devil, since he himself could not play it. It was his own crazy arrangement of the "Ride of the Valkyries." He worked at it frantically without success. One day he would get as far as the 132nd bar, when his hands would drop into his lap exhausted; the next day he got on a bar or two further, only to be compelled to begin it all over again. This continued day after day until he became so excited and nervous that he was prostrated and had to stay in bed several weeks.

Tausig was a pupil after Liszt's heart—a pupil who could give the teacher points. But Liszt never failed to take an interest in any one who showed real talent, and while his kindness and generosity were unlimited, he wasted much of his time even on such as had no claims to his attentions. His method of teaching was to sit at one piano while the pupil played on another. Whenever a passage was rendered unsatisfactorily on the pupil's piano, it was at once repeated in perfect manner by the master at his instrument; and this process might be repeated twenty or thirty times. A lesson intended to last an hour was often prolonged to two, three, or even four. On the table there was always a lighted candle and a box of cigars, to which all could help themselves. An offer to pay for lessons received would have been regarded by Liszt as an insult.

## DOES IT PAY TO BORROW MONEY?

BY EDITH LYNWOOD WINN.

The long and beautiful vacation season for pupils and teachers is over. Some pupils, however, did not take a rest. The money question troubled them seriously. Some played at summer hotels for \$6.00 a week and board; some taught in a little town, and anxiously looked forward to another year of study; some acted as servants in summer hotels, and worked harder than one can imagine. All this for the sake of a musical education!

I have just received several letters from such young people who need encouragement and sympathy in their struggles. They are not all of them my pupils. They are the pupils, several of them, of eminent teachers who say to them, "Borrow the money and study another year; another year will do wonders for you." I may be open to criticism, but I have written in every case: "Don't borrow the money. Teach a year and deny yourself. Free from debt, you can study with a renewed vigor. Teaching is another form of study. Teaching will help you to find your own weak points." It is wonderful how many ways there are for

a bright young pupil to earn money. It helps one to be independent. I have found that my very best pupils are those who have learned to help themselves.

I am convinced that there is something in a pupil time the self-respect of any honorable and high-minded young man or woman to receive free lessons. There are scores of young people, at home and abroad, who are called "free pupils" of some celebrated teacher. Some say the pupil is so great a "credit" to the teacher that it does not matter if the teacher is not paid. The teacher's time is precious. No pupil has a right to receive that for which he does not at some time pay. Among teachers and artists in this country, the most successful are those who have worked their own way into prominence.

We enter the teaching profession here later than in Germany. Our concert artists, many of them, are older when they appear before the public. What does it matter? It costs as much for an education, and we are compelled to work for it. Among young virtuosos abroad, those who were working their own way through were the very ones whom I should recommend to teachers. There are circumstances when great talent wins the interest and pecuniary assistance of some wealthy man. There are cases when the youth and talent of a pupil make it a safe investment to educate a virtuosissimo. Circumstances alter cases, but in most instances I should say, "It is better to have one lesson a month, and earn it yourself, than to be obliged to borrow money to secure an education at the expense of your security of mind and your self-respect."

## A MUSICAL PUZZLE.

Try answers to the following questions can be expressed by means of musical characters. It will be an excellent drill for pupils if the teachers will help them to make out a list of the characters used in musical notation and then seek to apply them to the questions. Some few characters have more than one name and are used twice. The answers to these questions will be published in a later issue.

1. Part of the feet of quadrupeds.
2. A reflection on character.
3. A measure used by woodmen.
4. A wharf.
5. What a worm will do when touched.
6. When two competitors are even.
7. A number.
8. A kind of residence.
9. To annul.
10. Once again.
11. What betrays nationality?
12. What knights of the yard-stick do.
13. No respecter of persons.
14. What nightingales do.
15. A vegetable.
16. Used in driving.
17. Seen in account-books.
18. Pedestal of a statue.
19. A trickster.
20. Strengthening medicine.
21. What unaffected people are.
22. A musical instrument.
23. What a general has.
24. Part of a flower.
25. Used by fishermen.
26. A carpenter's tool.
27. All around us.
28. Can be found on dominoes.
29. What makes a check valid.
30. These are kind.
31. What one does when weary.
32. An association of lawyers.
33. Seen on the ocean.
34. Important ingredient in dye.

—There are few habits that bring about more unhappiness to the musician than that of giving way to discontent and ill-temper.



# Local Department

CONDUCTED BY H. W. GREENE

A YOUNG American woman, who has been a thorough student of the methods of the American masters, and who also holds an available position as a teacher, improved a four months' vacation recently by study in Paris. A letter dwelling somewhat upon her work follows, and will be interesting to students. Her grasp of the subject, the clearness with which she presents the practical features of her work, must act as a stimulus to those who entertain hopes of a like pilgrimage, and will certainly place the stamp of sincerity upon both the teacher and his pupil:

"I very much enjoyed my lessons with Delle Sedie, and I think he is great. His entire work is included under three heads—breath-control, resonance, and relaxed throat, with perfect play of the larynx. For the first eight or ten lessons he compels the softest practice, covering and darkening very much on the voice from 'D' up, and never allows a tone to become thick in dark voice, but the tone floating. He puts the mind of the students on larynx that they may feel the throat is relaxed, and that they may learn: the higher they sing, the lower the larynx. I practiced breath-control with a lighted candle in front of my mouth, taking a breath without effort, holding it without contraction, and keeping the chest level without effort through the tone. In seven lessons I could sing my three octaves without flickering the candle at all. All heavy grip was taken off top work; the tone pitched lightly without expending breath, developed into a large, free, by changing of resonance to dark vowels, and diminishing *ad libitum*. All heavy attack, whether low, middle, or high, was moved, as that forced the larynx out of position. I think Delle Sedie's strength lies in his wonderful knowledge of the larynx, or voice-box, and its action, combined with his vast experience and concentration, sticking to one thing at a time. He is a man of great personal magnetism, and altogether interesting to his pupils."

"I have learned one lesson in pedagogy from him of much value to me as a teacher—that is, to teach more repose and ease of manner, thereby expending less nervous force. I now teach entirely away from the instrument, having each pupil sit or stand at the keyboard, and applying her own pitch, if necessary, and I do the criticizing. All scales and arpeggio work have to be accomplished without the aid of the piano, except an occasional tap of the key, and this must be done by the pupil. This is easier for the teacher and very much better for the pupil, as she is more at home and more self-reliant in her practice after leaving the teacher."

"I have now given you some idea of my first lessons with Delle Sedie; and if you care to know anything further about my work, with him or my repertoire, I will be glad to write you again on the subject."

Beginning with this issue we shall inaugurate a series of "CHATS WITH VOICE TEACHERS," also an accompanying series of "CHATS WITH VOICE STUDENTS." While no definite plans have been made for the development of these series, it is intended to meet both teachers and pupils squarely on their own ground, and make a frank presentation of every-day subjects in a matter-of-fact way. There is no class of professional men so much alone in their work as teachers of singing. As a rule, competition means isolation. They rarely agree on methods. They are rarely to be classed, for one reason or another, as equal or on precisely the same level, either artistically, socially, or on the score of results. Hence, they are denied much of that contact and interchange of characteristic of many of the other professions. If, in my Chats with Teachers, I can, in a small degree, inspire them with confidence in each other and show them that,

after all, there are no sharp lines of difference, and they are painting with the same colors and to the same end, only differing in the subjects upon which they work, I shall look upon the time and effort as well expended.

My reason for opening a series with the students is a most natural one. My entire career as a teacher has been one succession of singing lessons. Every pupil has contributed something to my store of knowledge, and aided me bit by bit in building up the fund of experience from which I draw to meet fresh exigencies. I therefore am a natural friend to the voice student. But aside from the student's point of view, I have a fellow-feeling for them, sympathizing with them most heartily in their impatience and disappointment, rejoicing with them in their successes; and my chats with them will not be technical, explanatory, or admonitory; just a free discussion of the every-day happenings as near as possible to their point of view. As now planned, the series will continue through the April issue of THE ETUDE.

VOCAL EDITOR.

## CHATS WITH VOICE TEACHERS.

I.

A REVIEW of recent letters from the various teachers in whose work I am interested and to whose pupils I stand as a sort of vocal godfather reveals, in the main, progress. The questions which appear, however, give repeated emphasis to the assertions with which I hid myself when I wrote to the teachers, by changing the *vis*: "It matters little how well you have been taught, your true teachers will be your pupils. They will give you problems in respiration to solve which have not appeared in the books or in your own experience. They will upset all your plans as to how you would proceed if you wished to take the hard knots out of a throat and restore it to a possible tone-condition. They will stand theories on their heads which have been placed in an orderly manner on their feet, and devastate your systems of procedure past recognition, until you wonder if there is a single trutism in the whole vocal field."

It is interesting, this study of the voice, and these young teachers are rapidly laying hold of the fact. One writes: "One of my pupils sings false to the pitch in the evening, but never at her afternoon lessons." Another writes: "I have a voice that troubles me greatly; the second space A and adjoining B that are entirely milky in quality the notes nearest them both above and below, and yet the tones seemed to be delivered correctly, and I am at a loss how to account for it or how to correct it."

Another complains that some of her pupils object to practicing exercises in her own field as teachers. They say that they feel comfortable and at ease in the full street. These and numberless other questionings point clearly to the fact that the teachers are striving to make the voices under their direction progress by conforming to their own particular experiences.

It has been claimed that singing teachers are born, and not made. There is just a grain of truth in this, but the impregnable fact of value is comprehended in the trend of thought or purpose rather than the special gift or inherited fitness.

St. Paul's admonition—"to be all things to all men," applies perfectly to the vocal teacher in his attitude to all voices. For instance, he is confronted by a pupil who has been taught to sing with the larynx depressed "way beyond its normal position, resulting in a tone which is in quality, but gratifying to the pupil because it is big. He has both physical conditions and obsolete prejudice to overcome; for, when he has, by artistic aid, restored the voice to its proper placement, the

tone-remot to the ear of the pupil is so unsatisfactory that the utmost persuasions fail upon unwilling ears, and that the unusual tone constantly obtrudes itself. Here is where the strength of the teacher who has had experience would show itself and overcome the difficulty, while the teacher who had not yet developed the thing—which, after all, can be made and is not necessarily born—would fail; that would be in his power of presenting to the mind of the pupil that he the matter so clearly to the mind of the pupil that he would revolt against it, and from choice and by practice would discard it forever. Prejudice is a large factor in voice teaching. Muscles hardened to a false emission of tone feel more comfortable to the student than when first yielding to the demands of a new and correct position. This is only temporary, but it is not the less to be expected and combated. This is the least to be expected, as because vocal muscles which have been supported in their efforts to produce a tone are pathetically helpless. When the teacher is at first unable to entirely remove the outside influence, the pupil often becomes discouraged at such a small showing of voice under the new conditions, and it is not surprising. We have an exact parallel of this in the case of women who have been accustomed to wearing stays tightly laced remove them entirely; for a time they are entirely helpless. The muscles in the back and sides, accustomed to depend upon the artificial support of the stays, are flabby and lifeless; and if one were to suddenly discard the stays, nature asserts itself and the body becomes strong, supple, and capable of much greater endurance and elasticity than was possible under the old conditions. It is remarkable in either case how nature reasserts itself.

In the case of the voice the helpless tone gains in vitality and sonority, and the pupil soon realizes in the new and delightful sensations which are the inevitable accompaniment of a tone properly delivered. If there is a single trutism upon which the vocal teacher can rely, it is that the true vocal tone is faltering and modest when it first appears. It does not herald its coming with blatant confidence, but meekly and apologetically sighs, "Here I am; can you hear me?" This is especially noticeable when the change has been made from the false to the true. In the case of young, untrained voices (how rare they are!) the teacher has a most delightful and undeviating system to rely on, confident, if he adheres to it, that nature and the system will bring success. His task is not employed beyond the point of gaining the co-operation of the pupil, and his judgment only in guiding her in her practice.

Thus it will be seen that vocal culture, after all, is reducible to a system, and an exact one at that, and so exact that the various and varying individualities are not in the least sacrificed in the process. It only appears as incidents along a pathway demonstrated by experience safe and infallible as to the ultimate attainment of the goal sought for; but we must not forget that our difficulties lie not in applying the system, but in getting the voices that come to us into a right condition for the system to be applied. Considerable time is spent in finding and affecting the voices all along their career until they reach us. Some are too thick, others too thin; some are too hard, others too soft; some are too tight, others made with the vocal muscles too relaxed; some are too dark, others too white; some are coarse, others too fine; and these only mildly suggest the never-ending variety of defects which cluster about the voice which is right for development. Indeed, how true it is that the teacher who is wisest in he who most quickly and judiciously tears down, sets aside, or overcomes old conditions, and arrives at the true and, in most cases, new condition of absolute voice and simplicity and purity! Once found and established—the true and the method governing the work, and, if possible, justify himself in any and in all actions which have any bearing upon the work in hand. Self-interest is one of the greatest factors that make for advancement.

In my next "chat with students" I have planned to take up the matter of practice and its influence upon the progress. The question that earnest students of the voice should frequently ask themselves is, "Am I doing all in my power to best promote my advancement?" Nearly all the grooves in daily life seem to run at a right angle to the path of vocal study. One can not follow vocal study for an hour or two or more, as can the enthusiastic piano pupil, but must needs rest or attend to something else between the intervals of practice; all of which is distracting, and one finds that the utmost control is necessary to maintain the right balance between endurance and the requisite amount of practice.

## CHATS WITH VOICE STUDENTS.

I.

THE question that earnest students of the voice should frequently ask themselves is, "Am I doing all in my power to best promote my advancement?" Nearly all the grooves in daily life seem to run at a right angle to the path of vocal study. One can not follow vocal study for an hour or two or more, as can the enthusiastic piano pupil, but must needs rest or attend to something else between the intervals of practice; all of which is distracting, and one finds that the utmost control is necessary to maintain the right balance between endurance and the requisite amount of practice.

If we consult and attempt to follow the dictates of the various authorities, we would find ourselves lazy, idle, and overworked; we would be suffering from starvation and overeating; we would be literally filled with staggering deceptions, possessing marvelous voice-producing qualities, and adhering to cold water as a beverage. We would be with and without corsets; our chests would be up and our chests would be down; we would be breathing in our sides, our backs; through our noses, and through our mouths, and through both at once; we would be practicing pianissimo, mezzo-forte, and fortissimo, and not practicing at all; we would be whirling through the country on a wheel; walking weary miles; taking cold baths, hot baths, and no baths at all. We would be singing, standing, sitting, and lying down, and, in fact, we would be doing a thousand other things, and all of them at one and the same time. If we should follow the various régimes which are prescribed for us by the different so-called "authorities," who either write or teach or, unhappily, do both, every one of them with the firm conviction that he is a prophet, and that his mission is to reform the vocal art. And the young student confuses this sparring array of contradictory requirements, and is expected to keep his balance and to perfect and develop a voice without detriment to the same. Indeed, the wonder is that, like the devout astronomer, the earnest vocal student is not mad. And yet the majority of vocal students seem to hear up wonderfully well under the influence of such advice. They go their way, following the dictates of the master with whom it is either their hope or ill fortune to be associated, and the usual percentage of them sing and the others do not. Which returns us to the question as to whether the pupil is so far absorbed from the responsibility of failure or success as to be conscience-clear in the matter of individual responsibility.

The first duty of pupils to themselves is a clear and definite understanding with themselves as to the motive for pursuing their study. So many apparently drift into singing, and expend much money without bestowing commensurate energy and thought. It is both a shame for young women and men to allow their parents to continue the investment of money without every voice that is being made by them to insure an adequate return for that investment. This is simply honesty on the part of the student. Coming to a lesson and having it letter-perfect, and thereby meeting the rigorous technical requirements of the teacher, and not yet begin to satisfy the debt. Into it should be thrown energy and forethought, which include in the work all of the side lights which can be thrown upon the problem to its sooner or more complete solution. This is not asking too much. Late hours, distracting pleasures, and disregard of appropriate diet should be considered, and the student who disregards these things is so less at odds with himself than he is deluged to those who furnish him the opportunity for culture.

Without going deeper into the subject, it is to be hoped that every student of the voice will at least make an examination of self and the methods governing the work, and, if possible, justify himself in any and in all actions which have any bearing upon the work in hand. Self-interest is one of the greatest factors that make for advancement.

In my next "chat with students" I have planned to take up the matter of practice and its influence upon the progress.

## THE ETUDE

### CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

FREDERICK W. ROOT.

X.

SPEAKING of addition and subtraction as applied to muscular energy, brings us very naturally to the further consideration of the trinity mentioned in our second article, which bears upon the subject of increasing the power of tone.

The three channels in which force may be applied to make any given tone louder are (1) breath pressure, (2) the register effort, and (3) the resonating process. To understand these fully, let the reader inventory an untrained soprano voice sustaining a tone at about F (first space) of the median voice. The tone is held softly and steadily, the conditions being (1) that the breath is restrained, (2) that the register is light (that is, little of the thickness of the vocal cords is brought into vibration), and (3) that the tone is, so to speak, diffuse, or soft in texture. Now, the problem is to swell that tone, to make it increase in power. The first and most obvious thing to do is to push with the breath. This can be done by any one, at any time, from infancy to old age, and without practice. In one sense in a thousand a voluntary effort with the breath would be accompanied by correct conditions in other departments, and the tone would increase in power in the proper way; but in the majority of cases this effort alone would simply make the tone breathy without materially increasing its power.

The next resource which presents itself is generally that of thickening the vocal cords to correspond with and to better withstand the effort of breath-pressure. This is the register effort, which, through sympathy of muscular action, brings into use the more external throat muscles; and while the tone becomes louder in the process, it becomes hard and indistinct, unless the third resource be employed. This resource, the resonating of the tone, also called "placing the voice," or "bringing it forward," or "finding the sounding-board," or giving "focus" to the tone,—has been often referred to in these articles; it is the key to everything else in voice-culture, and it will appear from current writing, speaking, and teaching, is very little understood. So far as mere technical knowledge goes, the most important item in the voice-teacher's equipment is to know how the soprano voice above cited can resonate that tone (or any other) without depending upon the register effort and making but a very subordinate use of the breath. This can be done and the voice made to assume a firmer timber, a more intense tone, having a free vibration and produced with a feeling of ease to the singer, with no considerable thickening of the register, and no conscious increase in pressure of breath. Of course, the breath and the register effort, to some extent, in every tone that the singer makes, but the practice which gives the best results throughout the voice is that which suppresses the first two resources and develops the third.

The voice is always pure in tone, facile in execution, graceful in utterance, even in register, complete in compass, ample in power, resonant in proportion as it is produced with a minimum of breath requirements of the teacher, and a maximum of "focus."

An illustration may aid the understanding of how the resonating effort may be made without proportionate effort in the other two departments. If a tuning-fork be struck and held in the air, its vibration is of the sort called here "diffuse and soft in texture." It can not be heard except as the instrument is placed close to the ear. Without striking the prongs of the fork any harder, or in any way bringing a greater amount of metallic substance into vibration, the tone can be greatly increased in audibility by employing a resonating process, namely, by holding the base of the instrument upon some hard substance. As the soprano voice holds that tone and wills it to become stronger, the singer has it in her power, if properly guided, to employ a process analogous to that of resonating the tuning-fork. In this connection it may be well to give repeated attention to the fact that in previous articles about the tone-focus and the nasal sensation. Nearly all singers do so to some extent unconsciously. Some are so highly

endowed by nature that the resonating process is spontaneous with them; but nearly all singers are more or less at fault here. I am tempted to mention some well-known names in illustration of this fact; but that is an ungracious thing to do, so my illustrations shall be anonymous. There comes immediately to mind the thought of an artist in the past, but he has lost his highest popularity in this country and Europe. Her singing was extremely effective, the quality of tone being good and the execution brilliant. After years of success, she disappeared from view, just at the time when she might have been expected to go on to her greatest triumphs. It was many years that she had lost her voice, remote places she reappeared, and sang in a small way in public and private. I heard her upon one of these latter occasions, and immediately saw the cause of her eclipse. Her middle tones were hoarse and breathy, and the whole voice was more or less forced, after the manner of one who had carried the register effort to extremes.

While the voice is young and fresh, it will endure a great deal of this false register effort; but when this is no longer possible, the whole method goes to wreck. Where the register effort is depended upon to resonate the voice, deterioration is inevitable, although it is sometimes very gradual.

There is an artist even now conspicuously before the public whose evident forcing of the chest register makes an ever-widening gap between the lower and the upper parts of her voice, and, while brilliancy of execution allows in some measure for deteriorated quality, it is evident that she has lost grade more rapidly than can be accounted for by advancing years.

One other artist who rode to the top crest of the waves of popularity, at length showed the wear and tear of the register effort by her inability to keep up to the pitch, and her concert tours were made in the end and more and more each succeeding year, until she disappeared altogether.

Still another, greater than any of these, broke down and made abortive efforts to regain her place before the public, all of the time being apparently in the best of physical condition.

One may for a time make two pounds of effort for one pound of result, but it can not last. In the music studio it is among the commonest of experiences to find pupils whose obvious and crying necessity is to supplant the register effort with the resonating effort, and so arrest the process of breaking down. Here, again, I am tempted to specify regarding certain cases which forcibly illustrate these remarks. There is the gifted Miss A. who has studied long with the celebrated B., and was also a pupil at the popular C. Conservatory. She sang pretty well, but knew that her voice was not right; that it had not the compass which it should have, nor the freedom, nor the quality. It proved upon examination that the register effort is disproportionately large in everything that she does, and this being corrected, her voice immediately begins to feel free. There is the intelligent and highly endowed Mrs. D., who has studied and observed for years, confident that her voice ought to have much more volume than she knew how to make available. And so on, with a long list of cases that immediately come to mind, all of which are at once benefited by a course which supplants the register effort with a correct means of tone-resonating.

To return to our soprano with her F, let us have her try an experiment. Let her take the tone with the vowel e, and gradually change it from e to ng, without changing the position of the mouth. Let the ng sound (the final element in the word *sing*) have a firm resonance, the effort to make which does not harden the muscle under the chin. If she is successful in giving this, let her then take the e and change it to something halfway between the e and the ng, to the point where the tone seems to come to a focus. She may not find it at first, but it is there somewhere. Perhaps another vowel used in connection with the ng or a different pitch would show the principle more clearly. At about the F, let her then take the e and change it to something half-way between the e and the ng, to the point where the tone seems to come to a focus. She may not find it at first, but it is there somewhere. 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present everywhere, except at the lower pitches. Let the singer take any pitch in the upper part of the voice, and with any vowel; then let power be applied, causing a crescendo, and see if some of the following manifestations do not take place: That the jaw becomes rigid; that the mouth gradually closes; that the head moves gradually forward while the note is held; that the tip of the tongue draws back from the fourth teeth; that the body of the tongue bunches or presses upward; that the cords of the neck (veins or muscles) gradually stand out to view; that the tone has a strained sound, like the voice of one who speaks while lifting a heavy weight; that instead of an increase of power there is a sound of escaping breath; that the tone becomes throaty or flat in tone. Any or all of these manifestations indicate that the breath and register efforts are being depended upon for the increase in power, and that the third item—the one which makes the other two effective—is lacking, or deficient.

## REGISTERS.

BY HORACE P. DIBBLE.

## II.

(The first part of this article was printed in THE ETUDE for November.)

THE seemingly antagonistic results of experiments on "breaks" have caused many pupils to evade this subject, hoping their particular pupils would manage to strike a happy medium and have their "breaks" occur where they would be least noticeable; and they have used all sorts of expedients for bridging over these "breaks," but in question but that all the foregoing is very interesting, from a physiological standpoint, and any one who intends to do vocal teaching will do well to investigate the subject in every possible manner.

But the fact is that a singer can be the very greatest artist in his department, and yet be and die unacquainted with the anatomy of his vocal organs; for knowledge of this kind will not be of the slightest assistance in learning how to sing; and what is more, if this knowledge causes him to give any undue attention to his throat while singing, that knowledge will have become harmful instead of helpful; and any singer who has any consciousness of effort in the throat, or who feels in his throat, at different points in his vocal compass, that he has changed his "register," has not (in proportion to the amount of his experiencing such a change) yet mastered the art of singing.

I read recently an article on a musical subject by a prominent writer in which he used the phrase "a trained larynx." I have the highest respect for this writer, and always enjoy reading his articles, but note this instance as one indication among many which show the undue prominence among musicians to which the "training of the larynx" has been attached.

"But then," it may be asked, "have those wrong who claim that the vocal ligaments change in shape, length, and tension, according to variations in the pitch?" "And is it not a fact that the great majority of singers find their voices do change? Are not these facts to be taken into consideration?" Certainly they are, if we are careful to look at all the facts. It is most certainly true that the vocal ligaments change. Too many modern investigators agree in their testimony for us to doubt this. Most certainly we do find unevenness, or "breaks," in nearly all beginners, or amateurs, who have not been properly taught, and, alas! must it be said, in a great many of those whose voices have been "built" or "cultivated." All the trouble is caused by the singer trying to make them change, instead of taking his attention entirely away from the throat and allowing those muscles to work easily, naturally, and unobtrusively as they are intended they should do. In attempting to control the throat muscles we stiffen all the muscles at the base of the tongue, and only succeed in tightening and stiffening the vocal bands, thus preventing them from vibrating freely. By so doing we hold them in a more or less cramped and rigid condition, so that, in order to get

them to vibrate, we are compelled to force the breath against them, thereby producing a harsh quality of tone. And the higher the pitch, the greater effort we are compelled to make, until we arrive at the point where a brutal delicate muscles refuse to be treated in such a brutal manner, and the voice breaks. Nothing has really changed, but the vibrations have suddenly ceased, thus causing the tone to stop with a jerk. Now, instead of using the throat in any such manner, we should also, if we could, let the breath out, and, instead of holding the tone, we should let it go, and, instead of uncoupling everything with the mouth, and, instead of trying to force the breath outward, we must try to hold it back as much as possible. In this kind of singing the vocal bands, instead of being held in a fixed and cramped position, are allowed to act like the strings of an *Edison* harp, vibrating with the slightest pulsation of air.

In pursuing the investigation of this subject let us see whether we can get some help by investigating as to the way tone is produced in other musical instruments. For illustration, we will consider a violin, which has four strings of varying thickness. The highest "E" is the smallest and lightest, because it will thus produce the number of vibrations necessary to give the requisite pitch. Coming down to the "A," we find a larger and heavier string, which, with about the same tension as the "E," makes less vibrations, the "D" being proportionately larger, and the "G" is wound with fine metal, so as to make them still larger. Now, when we examine a piano, we find that the number of intervals numbers marked on the soundboard, which numbers stand for the size of wire of which the strings are made; and we see, as we come down the scale, that the size gradually increases, until the lowest bass strings are not only large wire, but are also wound with other wire, so as to make them still larger. Now, this is something which is analogous to the voice.

As shown by investigators with the laryngoscope, the vocal ligaments, in coming down the scale, have places where they seem to change their size and shape, the general principle being that the higher the pitch, the more the finer edges may seem to vibrate, and, as we come down the scale, the vibrations get gradually broader, until, when we reach the lowest notes, the whole ligament is moved. Now, it is well known that it is the job of the piano manufacturer to produce as even a scale as possible—that is, to have the power and quality so evenly graded that there is no sudden break between a tone and the one next to it, or between a tone and one some distance above or below it, so that, whether we play skips and arpeggios or chromatic runs, there must be a perfect uniformity of quality. The same demand is made on the violin manufacturer. He changes the size of the string every descending fifth. The piano manufacturer makes frequent changes in the size. This analogy runs through other instruments, as, for instance, the pipe-organ, where the highest pitch uses a pipe about the size of a lead-pencil, going down to the lowest, of thirty-two feet in length and larger than a man's body. Thus we see that the human voice obeys the same general law which seems to hold good with all musical instruments—viz., that as the scale descends, the instrument which produces the vibration, be it string, pipe, or muscle, must, in order to keep the quality even, gradually become longer and larger.

Now, while all this is true, yet when we look at the subject from the standpoint of practical singing, we are brought face to face with a seemingly insurmountable difficulty. To begin with, we can not see our vocal ligaments, and so have no way of knowing by this means when we are using this right; and also, if we could see them, it would not help us at all, as these muscles are what are called "involuntary" muscles—that is, they are muscles of which we have no direct control. They act independently of our will-power. In talking they are constantly changing and varying in size, shape, and position, but this fact never occurs to us. This variation occurs as the voice rises and falls, and may have incidentally something to do with the quality of the voice, though most of what we know as quality is caused by the multitudinous changes in shape of our mouth and pharynx. When we attempt to sing, it is impossible for us, by use of our will-power, to change our vocal ligaments to the necessary condition

for a certain tone, nor is it necessary. All we need do is just to start the pitch, and they will do the rest.

Now, if all this is true, then what I have said before about a singer not needing to be conversant with physiology is also true. And, while this is a negative statement, the corresponding positive one is equally true—viz., that if a singer attempts to sing from a physiological basis—that is, if he attempts in any way to consciously govern or assist the action of the vocal ligaments—he, in so far as he makes such an attempt, sings incorrectly, and the only way that he can acquire an evenly developed voice is to get away from all throat consciousness and use his mouth, upon which he is to learn to play as he hard-working. I brought out, at one of her lessons, a set of finger-exercises, which she refused to take. I told her she should know them so that she could give them in turn to her pupils. She replied that finger-exercises would cause her to lose pupils, and then went on to tell of an instance.

"She had assigned a lesson in finger-work to a little pupil, and was carefully and very slowly drilling the thumb and the first finger when the child's mother entered the room and said: 'These lessons are too expensive to spend so much time on that kind of work. Why don't you play faster and get through with it? Besides, you did tell her about that.'"

"She refused to hear any defense and dismissed the teacher, believing that the latter was wasting time by slow practice."

## SUGGESTIONS FOR SINGERS.

A STUDENT may practice exercises from ten to fifteen minutes at a time, three or four times daily, noting carefully any tendency to fatigue. Ten minutes should elapse between practice periods.

It is well to prepare for each exercise by inhaling the breath slowly through the nostrils. This habit, once formed, follows the singer to the concert room and is a safeguard against loss of repose.

The mouth is in an excellent position for open vowels if a prop an inch and a quarter long will pass the teeth (in an upright position), provided there is not the least suggestion of contraction or stiffness about the face or lower jaw, other vowels in the same proportion.

Do not practice on one vowel to the exclusion of the others. Ah, E, and O are the most useful. The syllables so much used by Sieber, Da, Me, Ni, Po, Tu, La, Be, if employed in vocalises, insure all the change necessary.

Let your mind be ever on the alert to profit by the effect of the work of other singers, appropriating the good, avoiding the bad.

Vocal culture is mental culture, and the sooner the pupil grasps that fact, the sooner he will make satisfactory progress.

## HYGIENIC VALUE OF SINGING.

A GERMAN journal devoted to laryngology has an article by Dr. Barth discussing the utility of singing from a hygienic point of view. Every bodily organ is strengthened by exercise; singers exercise their lungs more than other people; therefore, he says, we find that singers have the strongest and soundest lungs. The average man takes into his lungs 3300 cubic centimeters of air at a single breath, while professional singers take in 4000 to 5000.

A singer not only supplies his lungs with more oxygen than other persons do, but he subjects the muscles of his breathing apparatus to a course of most beneficial gymnastics. Almost all the muscles of the neck and chest are involved in these gymnastics. The habit of deep breathing cultivated by singers enlarges the chest capacity and gives to singers that erect and imposing attitude which is so desirable and so much admired. The ribs, too, are rendered more elastic, and singers do not, in old age, suffer from the breathing difficulties to which we are so much subject. The nose of a singer is kept in a healthy condition by being constantly needed for breathing purposes, the injurious mucus breathing so much indulged in by others being impossible in this case. In short, there is hardly any kind of gymnastics that exercises and benefits so many organs as singing does.

## Studio Experiences.

## WASTING TIME.

W. J. BAILEY.

ONE of the leading teachers of Philadelphia related to me an incident that showed a purely commercial view of some persons in regard to the music lessons for which they pay. It almost equals the banker who wished to discharge some players in an orchestra that furnished the music for his ball because they did not play during rests. He thought they were not earning their money.

"I had a teacher-pupil who was very ambitious and hard-working. I brought out, at one of her lessons, a set of finger-exercises, which she refused to take. I told her she should know them so that she could give them in turn to her pupils. She replied that finger-exercises would cause her to lose pupils, and then went on to tell of an instance."

"She had assigned a lesson in finger-work to a little pupil, and was carefully and very slowly drilling the thumb and the first finger when the child's mother entered the room and said: 'These lessons are too expensive to spend so much time on that kind of work. Why don't you play faster and get through with it? Besides, you did tell her about that.'"

## A BEGINNER AT SIXTY.

E. SMITH.

ONE can get along very nicely with a pupil young in years and possessed of talent, but what would you think of a pupil of sixty years possessed of none? It so happened that this particular pupil had been a piano for a Christmas present, and she had promised her husband that she would learn to play his two favorite tunes—namely, "Home Sweet Home," and "Swanee River." This was the climax of her ambition—her Paradise. Having the goal in view, we went to work (I have learned better since, grown wiser), not as an instruction-book goes to work, but upon lines entirely original. After many trials and tribulations to all concerned, she finally succeeded in playing "Swanee River" in a possible arrangement of these melodies, and I was discharged. About a month afterward one of my musical friends came in and congratulated me upon one of my pupils whom he had just heard play. It was such a novelty, he said, "and not every body can play 'Home Sweet Home,' and 'Swanee River' with one finger, either." So it came out that my star pupil of sixty winters (I use the word very hastily) had been placed on exhibition by her admiring husband, and, taking matters in her own hands, had adopted a fingering of her own, because it was so much easier than the one Mr. — taught. Moral: Be careful whom you teach, what you teach, and how you teach.

## REMEMORING EXPERIENCE.

HELENA M. MAUGIRE.

PROBABLY one of the most mooted questions in all musical pedagogy at present is memorizing. Roughly classed, there are three types of pupils, memorizingly speaking—those who don't have to "memorize," those who do have to memorize, and those who are so erroneously sure that they memorize that no amount of talking succeeds in making them see the necessity of going to work at memorizing. To the last type belongs a pupil whose serious young self-conceit has often caused me to rise from my chair by the piano and stalk about the room, from St. Cecilia to Mozart, from Mozart to the lady eternally playing Chopin, in provoked amusement, until, from staring at these divinities, I had regained the "classic calm," and could resume my seat, ready to go over with it all again.

It was when the notes were laid aside that a most startling originality asserted itself, and idiosyncrasies the most unaccountable took up their abode in a simple little slumber or fairy song.

The more she played it, the greater grew the difference between the song and her rendering of it. In perfect seriousness she would take the most airy liberties with

the rhythm, and had a Bachian way of ending a major minor scale in a—a—a—is more solemn than a major scale."

Oh, yes; she had, during the practice-hour, done just as instructed, she always protested, but seemed to retain only a crooked sketch of the pretty music, and to deck it with jagged rhythms and strings of meaningless, inconsequent notes.

But she would smile complacently when "the company" patted her upon the head for "memorizing so beautifully," for she always played "without her music."

## DENSE PUPIL.

T. L. RICKARD.

A CERTAIN pupil was remarkable only in one particular—densestness with regard to everything musical, except the mechanical work of her instrument. Every effort to arouse enthusiasm or a desire to read or study musical history or biography was a failure. One day, as she was leaving my studio, she paused before a group of portraits of Handel, Gluck, Bach, and Mozart, and asked who they were. I was pleased to imagine I saw an awakening of better things, and told her something of these fathers of our music. She then asked, "What did they play?" I said that they lived before our piano were known, and played the harpsichord, organ, and violin. Entirely ignoring what I had said about the century and more which had elapsed since these musicians passed away, she next inquired what they played now. I saw that her lucid interval was over, and replied, "They are playing harps now." She looked at me incredulously for a moment, and exclaimed, "For the land's sake!"

## A "BLIND" PLAYER.

K. VON ARDEN.

A SHORT story years ago a girl, about twelve years old, was sent to me as a pupil. I found her very bright and unusually gifted. It was easy for her to find a correct second when I improvised a primo. She could play any scale, major or minor, with great facility, and delighted to run up and down grand arpeggios in any key I desired. The more it astonished me that when one day I asked her to read a new piece at first sight, she bungled until I lost all patience. I usually corrected pupils by telling them their mistakes, calling out F-sharp when they played F-natural, or A when they struck A-flat. This time, however, I just asked her what note that was, but only received a puzzled look for an answer. "On what line does the note stand?" was my next question. Same answer. On further examination I found out that she knew neither the lines nor the spaces. Just then her mother entered, a very amiable lady, and I informed her of the ignorance of her child. "Ah, sir," she said, "her last teacher was a blind lady, who was a very good performer and very earnest worker in her profession of teaching the piano. She used to play the pieces for Mary, who tried to play them by ear." "No wonder," I said; "this explains all. I could not understand how your daughter, so bright in everything else, could be so dull in reading notes. She had her at once to the table, explained the note system, and made her write notes. She learned rapidly, and I had no further trouble."

## THE DIFFERENCE.

H. J. ANDRUS.

AN uncultured young man, from a country village, once applied to me for lessons in piano-playing and harmony. He said that he had worked at the organ for several years, but had decided to give it up and become a professional musician.

I told him that in order to study organ and harmony to advantage one must have considerable knowledge of music, and asked him if he could read ordinary music. "Oh, no," he answered, "I can't read music, but I can play anything—Moody and Sankey, or anything." When I tried him on my cabinet organ and found a very simple voluntary, he was unable to play even the first phrase, and was very much surprised that I should expect him to "play it right off without practicing."

Among other questions, I asked him if he understood the major and minor scales. "Oh, yes," he answered, "I know all about major and minor." When I requested him to explain the difference between a major

and a minor scale, he said: "A minor scale is—when a minor scale is a—a—a—is more solemn than a major scale."

It is unnecessary to say that I advised that young man to stick to the mason trade.

## SUNSHINE.

REKILLA M. SCHREMAN.

IT was with real pleasure that I think frequently of a former harmony pupil, whose bright, happy face and merry, laughing ways invariably brought sunshine into the little room where we were gathered around the harp, many tales, deep in the mystery of Minstrelsy, events, and "those awful modulations."

I was never too busy to pause for her cheery interruption, and we all felt brighter and better for the laugh that was sure to follow her coming.

She is now a teacher herself, and I doubt not carries many a beam of sunshine to the happy boys and girls whom she counts among her pupils.

## A RARE CASE OF NERVES.

W. BENDON.

THE worst case of nerves I have had to deal with as a teacher was that of a staid and ambitious school-teacher.

At the first lesson, when she took her place at the piano, I saw that she was unusually nervous. But the first ten minutes with a new teacher is always trying, and I allow a liberal margin, for I remember my own youth. But she stumbled on and on, and did not recede a step from her foothold. Each section was punctuated with a shiver and every period wound up with a stagger. But she gritted her teeth and stuck to the ship until there was scarcely a plank left by the time she arose from the double bar. I could not help but pity her. I complimented her grit; then, in the midst of her hysterical giggles, she told me what a continual retinue she had to maintain between her will and her nerves.

Those nerves had to be treated, and the following became the usual tactics: While she was removing her wraps, getting the music ready, after coming in, as always, in a duster, I would play quietly, for a few minutes, something of a nature to soothe and refine her excited condition. Then I would have her play some old familiar scale or arpeggio with each hand alone, slowly and with varied accents. This was so easy that there was no occasion for any alarm of the nerves. Oliver Wendell Holmes compares the gathering of one's wits to a farmer's wife getting a brood of chickens together; it must begin almost imperceptibly, and must be managed steadily to be effective.

In studies I prescribed things which demanded all her pluck, without discouraging it. Thus, in her pieces, which were always easier than her powers, she could maintain a steady place, because the technical difficulties not being so great, her grit would outlive any nervous lapse that might threaten. We finally got to the point where I could ask her to begin the lesson by playing some piece from memory.

## ACCURACY IN THE FIRST READINGS.

CHARLES W. LANDON.

THERE is in most all pupils a strong desire to "hear how it sounds" as soon as possible. This craving leads them into playing the piece so rapidly that they play falsely, especially in time-values in which there is any special difficulty. The tempo is played too rapidly, the melody is not retained, and there is great difficulty in overcoming this false impression. A common fault is to get the measure wrong, either lengthening or shortening it at some point, because they have not taken the time and trouble to solve the note-values as they would an arithmetical problem. If curiosity is a strong element in the child's character, the teacher should play the piece over for him, unless the pupil is too close an imitator. If the pupil has sufficient self-control, there will be no further trouble, provided the student will work carefully correct in solving time-difficulties during his first readings. Some pupils make mistakes in getting wrong notes to be later corrected, these are much more easily corrected. The composer has given us his best thoughts, and it is sacrilege to make a caricature of his composition.



SELECTED BY W. F. GATES.

What a divine calling is music! Though everything else may appear shallow and repulsive, even the smallest task in music is so absorbing, and carries us away so far from town, country, earth, and all worldly things, that it is truly a blessed gift of God.—*Mendelssohn*.

Music is an important element of modern culture, a refining social influence, a subject about which few cultivated persons now-days are willing to be thought ignorant or indifferent, an art which in one way or another actually interests more thousands of people, more occupies their thoughts, more ministers to their enjoyment, than any science, or than most branches of literature and learning.—*Deight*.

Music is at once the product of feeling and knowledge, for it requires from its disciples—composers and performers alike—not only talent and enthusiasm, but also that knowledge and perception which are the result of protracted study and reflection. True art is the result of knowledge and inspiration. Without these fundamental requisites a musician will always be an inferior artist, if artist he can be called.—*Berlioz*.

It is the air which is the charm of music, it is also that which it is most difficult to produce. The invention of a fine air is a work of genius. The truth is, a fine air needs neither ornaments nor accessories in order to please. Would you know whether it is really fine? Strip it of its accompaniments.—*Hagen*.

Of all the arts, music is the best language in which to express an ideal. Music is the natural language in which a people express its ideas, its wishes, its feelings. The folk-song of the various races of Europe prove this. This language should be taught to all, in order that it may be able to express their true feelings. Words may lie; music can not.—*Dumas*.

The emotional force in women is usually stronger, and always more delicate, than in men. Their constitutions are like those of women which vibrate to the slightest sound. Women are the great listeners, not only to eloquence, but also to music. The wind has swept many an *Æolian* lyre, but never such a sensitive harp as a woman's soul. In listening to music her face is often lighted up with tenderness, with mirth, or with the simple expansiveness of intense pleasure. Her attitude changes unconsciously with the tenor, because the most natural, dramatic feeling. . . . The woman's temperament is naturally artistic, not in a creative but in a receptive sense.—*H. R. Howells*.

Man may be the intellect of music: Woman is its heart and soul. What she has not done with music matters little compared with the great glory and beauty she has given to music. By the side of the great composers, in equal glory and fame, should be placed such women as Constance Weber, Fanny Mendelssohn, Bettina von Arnim, Madame Voigt, the friend of Schumann, Cosima Wagner, Dolphine Potocka, Clara Schumann, Paula Malbran, Grieg, and those others who have elevated music to greater heights by inspiring its creation, and giving it to the world through the medium of the voice.—*George P. Upton*.

We may assume as certain that the first elementary efforts at music were vocal, and not instrumental; for the human voice was certainly the first instrument before any other musical instruments were invented. People sang before they had instruments to play on. Mothers crooned to their babies, rocking them backward and forward in their arms as they lashed them to sleep. Men shouted defiance to their enemies in inarticulate cries and yells. Young men and maidens danced, and sang to their dancing. We may be sure of those things, because they are to be found among the most primitive and savage peoples of our own time, and because we have authentic accounts of them among ancient, primitive peoples. Human nature is essentially the same in all ages and under all conditions, and we can not doubt that the impulse which leads to such manifestations now led our remote ancestors to express their feelings in similar ways.—*Anon*.



A MERRY CHRISTMAS to all, and to all a HAPPY NEW YEAR, is the sincere wish of the Publisher of THE ETUDE at this, the holiday season of 1898!

The annual holiday gift of musical literature will be found in another part of this issue. This list has been compiled with great care and contains about everything good in this line. The prices are greatly reduced and are good only during the month of December. We have added many new things that have appeared during the year; the least desirable have been eliminated. Before we pay transportation. Send in your orders early. Express companies and the post office are taxed at Christmas time to such an extent that delays are unavoidable. Write your holiday order on a separate slip; give a line to each article. Remember that cash must accompany each order. No order will be filled at these rates after December 31st.

ONE of the most acceptable Christmas presents to a pupil, teacher, sister, brother, or friend, is a year's subscription to THE ETUDE. For \$1.50 twelve numbers filled with rich music and valuable reading will be sent. It makes a volume of over 700 pages for the year. *How else can you get so much for your money?* During the year at least four supplements of valuable musical pictures will be given. A gift of this kind is a constant reminder of a friend's kindness.

It has been our custom to offer five books at a low price for the holidays only. This year we give the choice of five from the following list. We pay postage or express to any part of the world; its only condition is that cash must accompany order, even if the purchaser has an account with us. If the books are charged postage is extra. The five books form a small musical library in themselves.

Send us \$3.75 and any five of the following books will be delivered to your door:

Masters and their Music, Mathew	.....\$1.50
Celebrated Pianists of the Past and Present, Ehrlich	..... 2.00
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Reminiscences of a Musician's Vacation, Abroad, Elson	..... 1.50
Anecdotes of Great Musicians, W. F. Gates	..... 1.50
Chorus with Music Students, Tappan	..... 1.50
Music: Its Ideals and Methods, Mathew	..... 1.50
Piano-forte Study, McArthur	..... 1.25
Music Talks with Children, Tappan	..... 1.25
History of Piano Music, Fillmore	..... 1.50
Notes of a Pianist, Gottschalk	..... 1.50

THIS month closes the special offer on Riemann's "Dictionary or Encyclopedia of Music." Our offer for this great compendium of musical knowledge is only \$2.50. The work contains nearly 1000 large pages, and weighs over four pounds. It is the latest musical encyclopedia, issued in 1887. It includes everything in music—history, biography, theory, invention, musical terms, instruments, etc. It is an offer that does not come often. The only other encyclopedia in use is Grove's, which costs \$35.00, and this one serves every purpose as well. For a book of reference, Riemann is authority. The author is one of the greatest thinkers on music in modern times. No author has made deeper research into music theory and history than Riemann. His research into every department is masterful. On the subject of the piano which leads to such manifestations now led our remote ancestors to express their feelings in similar ways.—*Anon*.

which we are offering for only \$2.50 postpaid, ought to be the first musical work in every library. It makes the purchasing of all other books unnecessary. As a holiday present it is *par excellence*. No one book would be more acceptable. One teacher, on examining the advanced sheets sent from our bindery, at once ordered twelve copies for Christmas gifts. If you have no encyclopedia of music, do not let this opportunity go by. We are pleased to find so many orders coming in daily, and we want to see every one who needs the work (and every musician does) purchase one now. The first edition is not large, and at the present rate it may not supply the holiday demand. It can not be printed up for some time; so do not delay. All orders are filled in turn. The binding is leather, strong and durable. If you are not satisfied with the work after examining it, you may return it and money will be refunded. No orders will be filled at this price (\$2.50) after December 31st.

THIS new gift by W. F. Gates, "In Pursue of Music," will be out in time for holiday purposes. It will be handsomely bound and printed on the best paper. It is such a work that will decorate the library-table; just the book for pupils to pick up and read while waiting for a lesson. There are 366 pages of sayings or quotations from every name in music, and each day in the year. The special offer on the book is 40 cents postpaid. The offer holds good only this month. For a neat present to a pupil, a teacher, or friend, nothing in the music line can be found better for the price.

We publish a musical calendar which is attractive and moderate in price. It is the size of a sheet of music; around the four edges the portraits of great composers are set; in the center is the calendar. It is printed in gold and other colors. It will be reduced from 25 cents to 10 cents for this month, or \$1.00 for a dozen. For an appropriate and useful decoration for studio or library, it is most excellent. Send 10 cents for a copy. You will be pleased.

OUR life-sized portraits of musicians, which we have been selling for a number of years, and of late having been publishing ourselves, have become very popular. They decorate the studios of a great number of our subscribers and patrons. The matter of framing these has always been a subject which we could not settle to our satisfaction. We have a proposition which we think will do so to a very great extent. It is this: For 90 cents we can send, to any one of our subscribers who desire so to do, a two-inch solid-oak frame, all ready to be put together. We send you the pieces all fitted, but not milled or glued. The glass you can obtain very cheaply from a local dealer in these things. The expressage, of course, would depend on the distance. This you pay. An ornamented two-inch frame we can send you for 80 cents. This, we think, is a very satisfactory settlement of the frame question. These frames weigh about four pounds each.

We have just published our new premium list. This we have gotten up in a very attractive little booklet, entitled "About the Etude." It gives a short history of this paper and tells many points, perhaps of interest to those who have been our subscribers for a number of

years, as well as information for our later patrons. It will likewise assist those persons who desire to solicit subscriptions. It tells what THE ETUDE is, how it came to be, its great success and the cause of it, and, in addition, gives a large list of the many valuable premiums which we give for obtaining subscriptions to this journal, which have been arranged on a most liberal basis, as we depend on the renewal which we seldom lose in such transactions. Most papers expect to make a profit on the premiums. We do not.

In this connection we might say that this is the most favorable time of the year for obtaining subscriptions. We usually receive as many subscribers during the next two months as in the entire remainder of the year. Teachers should send a subscription to every one of their scholars, and charge it on their regular music bill. This was an experiment which we found worked to great advantage both ways, to the scholar and to the teacher, whenever it has been tried.

For the holidays we have selected some premiums, especially suited to the time, to which we desire to call your attention. We will give a fine silk umbrella, either 25-inch or 28-inch frame, either ladies' or gentlemen's, selected natural wood handles of various styles and designs, for four subscriptions.

By special arrangements with the manufacturers we are able to give a 15 ligne Chevalier Opera Glass, 1½ inch objective, with black morocco body and particularly fine lenses, suitable for either lady or gentleman, for four subscriptions; or a pair especially for ladies' use, made of white mother-of-pearl, slightly smaller than the other, for five subscriptions.

A ladies' gold watch, gold-filled hunting case, Elgin movement, for fifteen subscriptions. We have given a number of these, and they have given excellent satisfaction. Nothing but words of praise have been received.

Music rolls also make an acceptable gift. For three subscriptions we will give a satchel that folds the music but once, for five subscriptions a satchel that will hold three music without any fold for three subscriptions; we will give a roll made of black, brown, wine, or monkey grain leather, unlined, or the same satchel lined for four subscriptions.

We will guarantee that any of the above premiums will give entire satisfaction. Free sample copies will be sent to you to assist you in obtaining subscriptions. We would refer you to the directions at the head of the complete premium list, published in this issue.

We have an extraordinarily fine stock of Christmas music, the stock of one of the largest houses in the country, who have recently gone out of the retail business. We would be pleased to send a selection of anything in this line to any of our patrons at the best discount possible. Music of this kind, for special purposes, is supposed to be returned in thirty days. Our stock in every line is one of the most complete in the country. We make a specialty of supplying the wants of music teachers and colleges. We make the discount low, the terms liberal, supply postal cards on which you can send your order to us, and we send selections on a more liberal plan than you can obtain elsewhere. Indeed, there are many advantages to be obtained from dealing with us, not the least of which is our promptness. We attend to every order the same day on which it is received. Let us send you our complete line of catalogues. We solicit a trial.

THE supplement accompanying this issue appropriately illustrates the story on the same subject, which will be found on page 362. The painting is by the celebrated Hungarian artist, Munkacsy. The original painting is in the private art gallery of Secretary Alger. This picture ranks among the best by modern painters. It is taken from an actual scene in a painter's life. It occurred on the afternoon of the last day of his life. "The Requiem" was sung by a few friends from the opera company engaged to give the "Magic Flute,"

Mozart taking the alto, Schack, soprano, Hofe, the tenor, and Gerl, the bass. When the "Lacrimosa" was reached, Mozart burst into tears and laid the score aside. We are indebted to Charles Sedelmeier, of Paris, for permission to reproduce the picture. The etching can be had in India ink, size 16½ x 23½ inches without margin—the latter will bring the picture to about 22 x 38—for \$6.00, subject to deduction to the profession.

DURING last season, about this time, we had a special offer on two very important works of musical literature. We have, by special arrangement, been able to duplicate that offer for the month of December only. It is this: For \$4.50 we will send, postpaid, two volumes of "Letters of Franz Liszt," edited and collected by La Mara, the regular price of these two volumes is \$6. The third volume to the set is "Richard Wagner. Letters to His Dresden Friends"; the usual price of this work is \$3.50, so that you get \$9.50 worth of musical literature published than these three volumes. We will sell the two volumes of Liszt Letters for \$2.50, or the Wagner Letters for \$2.

We have decided to make a special offer in collections of music. This is an excellent opportunity to obtain seven volumes of various kinds of music, which will do admirably for Christmas gifts to different friends and acquaintances. Every one of these volumes is all that good paper, printing, binding, and an artistic cover can make them. No more valuable collections in their different lines can be found. The offer is as follows: We will give any seven of the following books, retailing for at least \$7, for \$3.50, postpaid, to any part of the United States or Canada:

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We will send seven of these to any one sending us \$2.50 cash, in advance. The books will be delivered prepaid.

To any musical person no more valuable gift could be given than a music roll or satchel, something that is always useful and a necessity. Our special offer in these during the holidays is as follows: They will be folded once, smooth-grained leather, brown or black, for \$1.05; a satchel to hold sheet music without folding, in black or brown seal-grain leather, \$2.15; seal-grain music rolls, 15½ inches, unlined, \$1.15 (same, lined, \$1.60); seal-grain music rolls, 14½ inches, unlined, 85 cents; real seal, in black, brown, or red, \$4.00.

It may seem like exaggeration for us to say again that we promise a better journal during next year, yet we do say it, and the great increase of the present issue over any that we have hitherto published will promise a continued effort in the same direction.

We are ever on the lookout for new and interesting articles on all subjects connected with the art. The January issue will contain an article on "The Cultivation of the Left Hand," with a list of pieces suitable for this purpose, by Alfred Velt; answers to some very important questions in vocal physiology, by Dr. F. Miller, of New York City; "Uncharitable Among Musicians," by Ward Stephens; "The Struggle for a Public Career," by Philip G. Hubert, Jr.; another installment of Emil Liebling's Comments. A supplement

will be given with that issue, the equal of any we have yet published. These are greatly appreciated by our subscribers, as, framed, they make a most valuable decoration for the studio.

We call attention to the announcement of the annual Prize Essay Contest, which will be found on page 355. The last contest showed a very great deal of interest, by the great number of essays sent in. We hope that the present contest will bring in a still larger number of valuable articles.

THE following is a list of the names of teachers of Mason's "Touch and Technique" that have been received since the appearance of the November issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technique," send in your name, also the names of any teachers you know that are using the system:

Packer, Mrs. L. M., 537 Bedford Ave., Brooklyn, N. Y.
Sawyer, Mrs. Nelson R., Mattapan, Mass.
Whitlock, Miss Jessie C., Calais, Maine.
Fordman, Mrs. J. E., Martinsville, Ind.
Haught, Fred Alton, 230 S. First Ave., Mt. Vernon, N. Y.
Goff, Mrs. E. W., Box 5, Staunton, Mich.
Bennett, Mrs. Harry, Lander, Wyo.
Carey, Mrs. F. B., Benton Harbor, Mich.
Anderson, Lena S., Quincy, Mich.
DeVry, Wyllie, Forest Home, Ala.
Church, Miss Lula A., 7 N. Sixth St., Fulton, N. Y.
Goodnohn, Mordant A., Corvallis, Ore.
Miller, Mrs. Myrie E., Sea City, Iowa.
Grainger, Alfred, Wauwanesa, Wis.
Thiers, Miss Katherine, Gunnison, Colo.
Smith, Elizabeth, 1000 N. Delaware St., Indianapolis, Ind.
Freeman, Maricle, Columbus, Kan.
Whitlock, Miss Jessie Campbell, cor. Marks and Water Sts., St. Stephen, N. B., Can.
Graves, Mrs. E., 202 E. 3rd St., Syracuse, N. Y.
Holt, Mrs. E. E., Detroit City, Minn.
Mackie, Mrs. D. W., Wynnewood, Chickasaw Nation, Okla.
Clune, Jennie L., 75 Charlotte St., Utica, N. Y.
Moore, Nellie G., 357 W. Main St., Deaner, Ill.
Aldrich, Mrs. J. E., Waukegan, Ill.
Stone, Mrs. E. H., Morrisville, Vt.
Sliver, Mrs. L. H., Acad., Banker Hill, Ill.
Drogmann, Mrs. F., 1505 Olive St., Kansas City, Mo.
MacCallum, Effie, Arcadia, La.
Keefe, Mr. C. H., 2005 J St., S. Omaha, Neb.

## MUSIC IN THIS ISSUE.

"THE CARNEVAL," by Charles C. Dray, is an example of program music which is thoroughly explained in the piece itself. It should be played with the great deal of life and vivacity, trying to bring out the ideas suggested by the directions.

IS "The Arrival of Santa Claus," Mr. Engelmann has written a very effective piece of descriptive music. The ringing of bells, the wild gallop of the reindeer, and, above all, the jolly spirit of the Christmas season, are all well depicted in this piece, which should prove very useful for holiday entertainments.

THE "Peasant's Song," by Rendano, is a thoroughly good piece of modern music which is well annotated that it needs no additional explanation in this column.

"WALTZING," by Karl de Bohna, has something of the scherzo element in it and should be played with great animation to finish. It is exceedingly brilliant when well played and is modern in its style.

THE "Scherzo," in B-flat major, by Schubert, is a well-known and popular piece both with teachers and with artists. It shows Schubert in his character as a melodist, in which respect he is unsurpassed.

LOVE'S YEARNING, by F. C. Rathbun, is a song of great depth of feeling, in melody, and a most interesting accompaniment. The whole structure of the piece, with its rich modulations, well expresses the thought of the text. This should make a useful teaching piece.







# Holiday Offer of Musical Gifts

We take pleasure in presenting to our subscribers and patrons the TENTH ANNUAL Special Holiday Offer. Many new books have been added, so that this list contains about all that is good in musical literature. The binding as given is the best in which the books are made. It must be distinctly understood that no orders are filled at these prices after January 1, 1899, as our special arrangements with publishers expire at that date.

In order to avoid DELAY and INSURE your receiving your order in TIME, we would suggest that you send in your order at the EARLIEST POSSIBLE DATE, and thus prevent any disappointment. In writing, allow a line for each article ordered.

**CONDITIONS OF ABOVE OFFER.** Cash must accompany all orders. We pay all postage and express charges. This offer expires positively on January 1, 1899.

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